

MODERN LANGUAGE NOTES

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ANNOUNCEMENTS.

D. C. Heath & Co., Publishers (Boston), have in press, for immediate issue, Feuillet's *Le roman d'un jeune homme pauvre*, with notes and vocabulary by Professor J. D. Bruner of the University of North Carolina; Baumbach's *Das Habichtsfräulein*, with notes and vocabulary, and material for conversational exercises, by Dr. Wilhelm Bernhardt; Goethe's *Hermann und Dorothea* (illustrated school edition), with introduction, notes and vocabulary by Professor W. A. Adams, of Dartmouth College. This firm has recently issued a new edition of Riehl's *Das Spielmannskind* and *Der Stumme Rathsherr*, with vocabulary and English exercises based upon the text.

Ginn & Company, Publishers (New York, Boston), announce *A Scientific German Reader* (Revised Edition) by George Theodore Dippold, Professor of Modern Languages in the Massachusetts Institute of Technology.

Contributors and Publishers will please send all matter intended for the German department of the NOTES to Prof. Hermann Collitz, Bryn Mawr College, Bryn Mawr, Pa.; for the English department to Prof. J. W. Bright, Johns Hopkins University; all matter for other departments should be forwarded to the Managing Editor of MODERN LANGUAGE NOTES, Johns Hopkins University. Subscriptions and other business communications should be sent to the JOHNS HOPKINS PRESS, Johns Hopkins University, Baltimore, Md.

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ANNOUNCEMENTS.

Professor Frank E. Bryant, of the University of Kansas, writes to the editors of *Mod. Lang. Notes* as follows:

For the past three years I have been at work, from time to time, preparing a little book on the philosophy of description. The work, so far as completed, has been largely a criticism of Lessing's *Laocoon*. In it, I believe, I have succeeded in overthrowing most of the ideas that Lessing advanced with reference to description. I show that his statements about Homer are wrong, that his psychology is wrong, and that his reasoning itself is often fallacious. But I wish my work to be more than destructive. I wish to replace Lessing's theory with a new theory that will be more in accordance with nineteenth century ideas. This constructive part is still incomplete, and it will undoubtedly be several months before I can get it in final shape. But, inasmuch as I have been so slow in preparing my work, and, inasmuch as parts of it were read some time ago at more than one institution, I feel that it is no more than just to myself to announce that I am still at work on the subject and hope to publish my results in the course of the year.

The Macmillan Company (New York) announces in its monthly list for January, the *Convivio* of Dante Alighieri, translated by Philip H. Wicksteed (price, 50 cents); *Geoffrey of Monmouth*, translated by Sebastian Evans (price, 50c.); in the 'Medieval Towns Series,' *The Story of Seville*, by Walter H. Gallichan, with three chapters on 'The Artists of Seville,' by C. Gasquoine Hartley.

Longmans, Green & Co. (91 Fifth Ave., N. Y.) announce for January *A Second German Book*, with Passages for Translation and Continuous Exercises, by H. S. Beresford-Webb (price, 90 cents); *A Course of Commercial German*, by E. E. Whitfield, M. A., and Carl Keiser, of the School of Commerce, University College, Liverpool (price, \$1.10).

I Fratelli Treves, Milan (Italy), announce as completed *Il Novo Dizionario Universale della Lingua Italiana* da P. Petroschi (2 vols.; price, 25 lire); Sonzogno, Milan (Italy), has just published *Disp. 9 a 16 della Divina Commedia*, di Dante Alighieri.

Alphonse Picard et fils (82 rue Bonaparte, Paris) announce *Recueil de fac-similés d'écritures du V^e au XVII^e Siècles* (manuscripts latins, français et provençaux), accompagnés de transcriptions, par Maurice Prou, Professeur à l'Ecole des Chartes. 50 planches en un carton avec textes. 20 fr.

The Johns Hopkins Press (Baltimore) announces the publication of Prof. Marden's critical edition of the Old Spanish epic, *Poema de Fernan Gonçalez*. Cloth \$2.50; Paper \$2.00 net.

RECENT PUBLICATIONS.

ENGLISH.

Abbetmeyer, C.—Old English Poetical Motives derived from the Doctrine of Sin. University of Minn. Dissertation. *New York*: Lemecke & Buechner, 1903.

Alden, Raymond M.—English Verse. Specimens illustrating its principles and history, chosen and edited. *New York*: Henry Holt & Co., 1903.

Auster, John.—Faust: A Dramatic Mystery by Wolfgang Goethe. Translated by John Auster. *New York*: Charles Scribner's Sons, 1903.

Bossert, A.—La Légende Chevaleresque de Tristan et Iseult. Essai de Littérature Comparée. *Paris*: Hachette et Cie., 1902.

Bridge, Sir Frederick.—Samuel Pepys: Lover of Musique. *New York*: Charles Scribner's Sons, 1903.

Cazamian, Louis.—Le Roman Social en Angleterre [1830-1850]. *Paris*: Société Nouvelle de Librairie et d'Édition, 1903.

Chesterton, G. K., and Garnett, Richard.—Alfred Tennyson. [Bookman Biographies.] *London*: Hodder and Stoughton, 1903.

Chesterton, G. K., and Melville, Lewis.—W. M. Thackeray. [Bookman Biographies.] *London*: Hodder and Stoughton, 1903.

Crosby, Ernest.—Shakespeare's Attitude toward the Working Classes. *Syracuse, N. Y.*: The Mason Press, 1903.

Ditchfield, P. H.—Memorials of Old Oxfordshire. *London*: Bemrose, 1903.

Dracass, Carrie E. T.—Ivanhoe: A romance by Sir Walter Scott, Bart. Edited with introduction and notes. *New York*: D. Appleton & Co., 1904.

Eames, Wilberforce.—The Bay Psalm Book: a Facsimile Reprint of the First Edition, Printed by Stephen Daye at Cambridge, in New England, in 1640. With an Introduction by Wilberforce Eames. *New York*: Dodd, Mead & Co., 1903.

Garnett, Richard, and Gosse, Edmund.—English Literature. Vols. II and IV. *London*: Macmillan & Co., 1903.

Gosse, Edmund.—James Shirley. With an Introduction by Edmund Gosse. [The Mermaid Series.] *New York*: Charles Scribner's Sons, 1903.

Hammerton, J. A.—Stevensoniana. Edited. *New York*: A. Wessels Co., 1903.

Hargreaves, Alexander.—A Grammar of the Dialect of Adlington (Lancashire). [Anglistische Forschungen, Heft 13.] *Heidelberg*: Carl Winter, 1904.

Harrison, Frederic.—John Ruskin. [English Men of Letters Series.] *London*: Macmillan & Co., 1903.

Henk, Otto.—Die Frage in der altenglischen Dichtung. Eine syntaktische Studie. *Heidelberg*: Carl Winter, 1904.

Henley, W. E.—English Bible: the Tudor Translations. Edited. Vol. IV., Isaiah to Malachi. *London*: David Nutt, 1903.

Hobson, R. L.—Catalogue of the English Pottery in the Department of British and Mediæval Antiquities of the British Museum. *Oxford*: University Press, 1903.

Holzer, Gustavus.—Elementary English Grammar. *Heidelberg*: Carl Winter, 1904.

Irvine, Christopher.—St. Brigid and her Times. *Dublin*: Hodges, Figgis & Co., 1903.

Kemp-Welch, A.—The Chatelaine of Vergi: a Thirteenth Century French Romance. Translation by A. Kemp-Welch, with introduction by L. Brandin. *London*: D. Nutt; *Paris*: Geuthner, 1903.

Knorr, Theodor.—Præterita von John Ruskin. Aus dem Englischen übersetzt. *Strassburg*: J. H. Ed. Heitz, 1903.

Livingston, Luther S.—Comus: a Maske Presented at Ludlow Castle, 1634, by John Milton. Reproduced in fac-simile from the first edition of 1637. Introductory note by Luther S. Livingston. *New York*: Dodd, Mead & Co., 1903.

Locock, C. D.—An Examination of the Shelley Manuscripts in the Bodleian Library. *Oxford*: The Clarendon Press; *New York*: Henry Frowde, 1903.

Mahn, Erich.—Darstellung der Syntax in dem Sogenannten angelsächsischen Physiologus. Dissertation. *Rostock*: H. Warckentien, 1903.

MODERN LANGUAGE NOTES

VOL. XIX.

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No. 2.

GERHART HAUPTMANN: A RETROSPECT.

The German public, both learned and unlearned, gives to Hauptmann the place of honor among its contemporary men of letters with singular unanimity. Since the representation of his first play in 1889 he has scored two tremendous popular successes, such as seldom fall to the lot of any man, in "Die Weber" and "Die versunkene Glocke." The sources of his plots and the literary influences which are supposed to be shown in this or that one of his plays have become subjects of profound study. Epithets, seemingly mutually exclusive, such as naturalistic and mystic, have been freely applied to him. It may, therefore, be worth while to review briefly some of his salient characteristics as shown in his plays, and to try to draw some general conclusion concerning his achievements so far.

The unlikeness of "Der arme Heinrich" to its immediate predecessors has been for me the occasion of reading again in chronological order the longish series of his separate works, which began a little more than a decade and a half ago. Such a re-reading, which places in orderly sequence both the often perused favorites and the works that have received scanty attention, is profitable. In Hauptmann's case the failures are as instructive as the successes, for the path of his progress has not been a steady ascent but is comparable rather to a road through a hilly country with its ups and downs.

The whole series arouses in the reader the spirit of thankfulness that amidst the sundry and manifold temptations of modern literary life Hauptmann has always taken himself and his art seriously. Nothing suggests that he is under contract to some enterprising manager to write a play to fit this actress's eyebrows or that actor's Roman nose. But while we may justly be thankful for such dignity of attitude, it is nevertheless not

without its dangers, for he who carries himself like one of the immortals must be judged by the standard he has himself set.

As his published works with the exception of three only, an epic and two short stories, are dramas, at least in form, we must necessarily think of the dramatist merely in any estimate of the poet. Now, one of the most marked characteristics of the dramatist is his dualism. Indeed, two of his works which are not dramas and which were written earliest of all that has been published, his fantastic epic "Promethidenloos" (dated 1885) and his short story about a railway gateman ("Bahnwärter Thiel," written in 1887 but not published till 1890), reveal at once the existence of two Hauptmanns. The dramas to this day show that the dualism still exists, and the blending of the two Hauptmanns into one is far from accomplished.

The author of the epic, of "Hanneles Himmelfahrt," "Die versunkene Glocke," and "Der arme Heinrich," is decidedly other-worldly. The author of "Bahnwärter Thiel" and of the remaining dramas has an equal fondness for this earth. This statement is made with no thought of reproach, but only as an attempt to define and in the belief that such terms as these, as idealism and realism, with all their host of synonyms and glosses, should in no sense be contrasted as high and low, as praise and blame. The sole question should be: in which realm does an author most naturally move.

In his epic Hauptmann is hazy, indistinct, wordy. If he has ideas, he fails to make them intelligible. His thoughts do not rise into the realms of light and air because they belong there as beings of the ether, but balloon-like, because they are inflated. In a sense it is idle to comment upon this first publication of Hauptmann, for he soon perceived its vacuity and withdrew it from sale. Nevertheless it is in a very real way the forerunner of "Hannele," "Die versunkene Glocke," and "Der arme Heinrich." In spite of

all the astonishing advance they have a certain indistinctness and haziness of thought, a certain verbosity, of course in varying degrees, that amount to a serious blemish.

They are all three essentially undramatic. It is hard to keep down the suspicion that "Hannele" owes its undeniable charm to the same element that makes the story of the Sleeping Beauty or "Alice in Wonderland" prime favorites, unlike as they are to it and to each other. Given even the ideal translator and a sympathetic rendition, it is doubtful whether "Die versunkene Glocke" could ever achieve more than the most transient success upon the English-speaking stage. It has its attractions for the Germans, for in their fondness for the legend and the fairy story they have kept nearer to perpetual youth than we, but the chief interest is the story, not the drama. Who of us can understand why Heinrich fled to the heights with Rautendelein and what he was doing there? Skilled as we are in America in establishing new religions, it puzzles any of us to form even a dim conception of what Heinrich's new faith was and of its connection with that fantastic chime of bells, or whatever it was, that he was constructing. Nor can we console ourselves with the belief that we are to blame and that Hauptmann's fancy soars to heights beyond our ken, for when he is clear in his own mind he finds means to express himself in such a way that even a child can understand somewhat of his meaning. So there remains for us little besides the story which we must necessarily enjoy in less degree than the Germans.

As for "Der arme Heinrich," it comes as near his youthful epic as is possible for the Hauptmann of to-day and is distinctly below the level of much that he has written. It is, indeed, questionable whether it is possible to turn into a drama the calm and naïve narrative of Hartmann von Aue, which appeals to us perhaps as strongly as to his contemporaries. In any event, it is certain that Hauptmann has not made it dramatic and has robbed it of much of its charm in the process of change. So far as these dramas entitle us to speak, we must wish for Hauptmann, the idealist, a better acquaintance with the genuine stuff that dreams are made of.

In view of all the achievements up to the present,

the other Hauptmann, so clearly revealed to us in "Bahnwärter Thiel," must seem to us the greater poet. He knows what he sees and has astonishing power to reconstruct it for us. So far as outward details go, he was a past master in this art from his first drama on. In power to create real human beings and to motivate their acts sufficiently, however, he fell far short at first. His dramatic personages might as well have been tailor's dummies. He made us see the draperies with noteworthy clearness and nothing more. It is interesting to watch his gradual gain in power to create real men and women, so that the important personages, at least, of his later naturalistic plays are alive beyond a peradventure. His chief dramatic virtues to-day, and he possesses them in a degree unusual in dramatic literature, are capacity to see, capacity to describe in remarkably terse and transparent prose, capacity to create living and breathing human beings of certain types, and, in the main, that most indispensable quality in the drama, capacity to interest.

Over against these virtues must be set certain shortcomings. For the taste of those of us who still demand in the drama a vigorous causality Hauptmann is often disappointing. He has not yet by any means progressed to the point where we can say in advance that a new play by him will not exhibit the chief fault of "Die Weber," lack of dramatic unity. We do no injustice to say of this great production that it is a series of dramatic pictures rather than a drama and that it does not so much end as that it quits. This is Hauptmann's greatest failing.

Again, we are justified in protesting against his too frequent choice of weaklings and the mentally and morally unbalanced as the chief persons of his plays. He has undoubted, but dangerous, power in the treatment of such mental and moral phenomena. Five of his dramas, for example, reach their culmination, more or less, in suicide. Now, such topics are, of course, legitimate, but is it an absurd ideal to ask that even the naturalistic tragedy should preferably deal with the normal and the strong in the storm and stress of life? If we must have the abnormal, let it be the supernatural in preference to the subnormal. Here would seem to be the greatest field for the display of Hauptmann's power rather than in the land of

clouds into which he has heretofore generally betaken himself when he has ceased to be realistic as we understand realism in him. But, leaving all such theoretical considerations aside, think what might have resulted if he could have created "Die Weber" with the strong dramatic structure of "Fuhrmann Henschel!"

A further source of weakness is Hauptmann's extensive use of dialect. Here, of course, we enter upon disputed ground, so long as the place of dialect in literature remains unsettled. This much is at least sure, that whatever objection may be properly brought against dialect works that are seriously trying to be literature can be brought against Hauptmann. He does not write dialect, as did Burns, from that inward necessity which is at once its excuse and its glorious justification. It is quite a different thing to write dialect because you think it than to write it because you think the characters you create ought to think it.

Aside from such considerations, Hauptmann's prose is, however, admirable for the work that he has heretofore done, with the possible exception of "Florian Geyer." In this ambitious and creditable failure many a passage causes one to wonder whether the minute detail of Hauptmann's style is suited to the drama of wider sweep where minuteness and detail are out of place. But such wondering is idle until the drama appears. It is not easy to praise Hauptmann's verse so unreservedly. Here his lesson is not yet learned, and in this point "Der arme Heinrich" shows retrogression rather than advance when compared with "Die versunkene Glocke."

It seems impossible to resist the conclusion that Hauptmann, even at his best, has so far fallen short of actual greatness by a little. But the number of his years is still far from three score and ten, and such a conclusion, even though it be just now, may yet be put to shame by the achievements of the long and productive future that we may wish for him.

CHARLES HARRIS.

Western Reserve University.

OMISSIONS FROM THE EDITIONS OF CHAUCER.

Only the special student of the canon of Chaucer is aware, perhaps, how much we are indebted in that respect to the fifteenth-century scribe John Shirley, several of whose commonplace-books, filled with his transcriptions from Chaucer and Lydgate and enriched with his own curious notes and headings, still remain to us. Editors of Chaucerian and Lydgatean texts have so often passed censure upon the carelessness and bad spelling of their Shirley copies that we may be tempted to forget our obligations to that same Shirley in other respects, for his definite ascription of poems to their authors and for his preservation of some texts which would otherwise have been lost to us. If, for instance, we examine the evidence of contemporary or nearly contemporary scribes as to the authorship of the minor poems of Chaucer, we shall find that a large part of our data come from Shirley; nor should we overlook the fact that the amount of knowledge which we have of his work and of his personality gives to his testimony a something which no unsigned and undated copy, however excellent in itself, can possess.

Such an examination has its difficulty, because of the continued lack of critical editions of the minor poems, from which alone we shall be able to determine how many of the existing copies of any one poem are due, as most of those in MSS. Harley 7333 and Addit. 34360 are due, to a Shirley original; or how nearly the Chaucerian texts of MS. Pepys 2006 are related to the Shirley family of manuscripts. But even with this drawback the importance of Shirley as a witness is easily demonstrated. We have of the *A. B. C.* thirteen copies, only two of which bear the name of Chaucer; one of these is by Shirley, the other is in the codex Pepys 2006. Of the *Anelida and Arceite* there remain twelve copies, and here only the two written by Shirley and the manuscript Harley 372 state that the poem is by Chaucer. The eight texts of the *Mars* and of the *Venus* are marked as Chaucer's by Shirley only, barring the testimony of the untrustworthy Selden B. 24 as to the *Venus*. The poem to *Pity* exists in nine manuscripts, and only the copies by and from Shirley give Chaucer as the author. Half of the

evidence as to the authorship of the *Complaint to Fortune* and perhaps as to the *Parlement of Foules* comes from Shirley; and for the authenticity of *Gentilesse* and *Lack of Stedfastnesse* we have only the testimony of Shirley. One of the most famous of the minor poems, the stanza to Adam the scrivener, is not only marked as Chaucer's by Shirley alone, but the single existing copy is preserved to us by Shirley. It may be added here that in the margin besides the first line of this stanza, in ms. Trin. Coll. Cambridge R. 3. 20, Shirley has written the word *lachares*. Was this perhaps Adam's surname?

Much of Chaucer's work, it is true, does not remain to us in a Shirley copy; the *Canterbury Tales* are partially copied in the secondary codex Harley 7333, and the *Boece* in ms. Addit. 16165; but outside these and the minor poems mentioned (with *Purse* and *Truth*), we have no Shirley transcriptions of Chaucer. It must be remembered, however, that in all probability a part of Shirley's work is lost. Stow, in ms. Addit. 29729, copies from Shirley a long table of contents in verse, similar to that in ms. Addit. 16165, which does not represent any one of the known Shirley codices, though it is possible that the Sion College ms. may be the remaining first portion of it. The table of contents in Ashmole 59 does not represent that manuscript, as the cataloguers point out, but some other Shirley codex. The four leaves of Harley 78 which are in the hand of Shirley must have been part of another manuscript now disappeared. His diligence is as undoubted as his opportunities, and these latter must have been unusual, for it seems probable, from the tone of his references to Lydgate, that he was personally acquainted with that poet. He has preserved to us a number of Lydgate's "occasional" poems not elsewhere found, the curious mummings for royal and civic festivals, and the personal addresses to Thomas Chaucer and to the Duke of Gloucester. One poem to the latter, reproaching him for his conduct towards his wife and his infatuation for Eleanor Cobham, is of some antiquarian interest. Shirley's "gossippy" headings to these and to many minor poems by Chaucer, Lydgate, Gower, and Hoccleve, often give us knowledge as to contemporary conditions which no other copyist has preserved.

It is surely plain how greatly we are indebted to this fifteenth century scribe, who lived also during the last third of the fourteenth century, contemporary with both of the poets in whom he was so interested. His evidence, it hardly need be said, is never negligible on any point of authorship. In one or two cases his testimony has been set aside by modern criticism; he states that Chaucer wrote the *Truth* on his death-bed, a statement which Professor Skeat calls "probably a mere bad guess"; and in the codex Ashmole 59, at the end of a copy of the *Venus*, he marks the envoy as by Thomas Chaucer. Here we must note, however, that a poem for Thomas Chaucer, so headed, follows as the next article but one; and that the Ashmole codex is far below the other Shirleys in value, its copies often so garbled and confused that they seem to have been written partly from memory and partly at reckless speed. Such errors are far outweighed by the mass of valuable contemporary testimony which we owe to Shirley; and as we can by no means neglect his statements on any matter of authorship, it will be of interest to students to examine the page of his manuscript which is here printed, and which is headed by him "Balade by Chaucer." Of the two poems which fill this page two stanzas, the second and third of the former poem, were printed by Dr. Furnivall in the *Athenaeum* for 1871, Jan. to June vol., page 210, and reprinted by him as a single sheet, London, 1871. In the supplementary volume of the *Roxburghe Ballads*, etc., printed for the Ballad Society (preface dated 1873), Dr. Furnivall again published this Ballad, in its full form, and with it the other short poem on the same page of Shirley's manuscript. The coarse character of the former poem was pointed out, and a similar coarseness attributed to the second. Notwithstanding these announcements on Dr. Furnivall's part, neither poem is reprinted in the Oxford or Globe edition of Chaucer's works, while verse from the same manuscript, unmarked by Shirley, is admitted. As, furthermore, the editor-in-chief of the Chaucer Society, when I wrote to him of the existence of these manuscript texts, had forgotten his own prints of them, I feel that the poems should be again brought to the notice of Chaucer-students.

The manuscript in question is in the British

Museum, marked Addit. 16165. Although a tolerably long list of codices have been ascribed to Shirley, it has been shown in part by Dr. Foerster (Herrig's *Archiv*, vol. ciii) and will be shown fully in my paper on the subject, that only a few of these manuscripts are true Shirleys. The manuscript mentioned above is one; the manuscript Trinity College Cambridge R. 3. 20 is another; that marked Ashmole 59 in the Bodleian Library is another; the Sion College Shirley is undoubted; and four leaves of the composite codex Harley 78 are in the same hand and show the same peculiarities. But other so-called Shirleys require discussion, from the possible Shirley at Harvard University to the secondary codices in other hands such as Addit. 5467 and Harley 7333, both in the British Museum.

Addit. 16165 is on paper, and on Shirley's usual paper, as may be seen from the watermarks. There are 258 leaves, each 11½ inches by 8½ inches, including three smaller vellum leaves at the front and one at the end. On the recto of the first vellum leaf is written in large script *ma ioye*, and below, very large, *Shirley*. Some English recipes are scribbled on the lower part of the page; the verso is blank. The second and third leaves are filled with a table of contents in couplets, headed "pe prologe of pe Kalundare of pis litell booke." The first of these pages I have had photographed, as it contains the plain statement by Shirley that he wrote the volume with his own hand; and the doggerel composition is of interest not only for its allusions to Chaucer and to Lydgate, but as showing, when considered along with other such prologues by Shirley (one preserved only by Stow in ms. Brit. Mus. Addit. 29729), that its writer must have compiled his volumes for circulation. His didactic marginal notes and hortatory headings to the reader confirm this supposition. To students it is also interesting to find Shirley saying, as he does here, that he sought the material for his book in "many a place." Headings and running titles are characteristically Shirleyan, as are the flourished top and bottom lines and the large page-initials frequently found. The verso of leaf 241, three leaves before the extract which I print, has been reproduced in the Chaucer Society's Autotypes. The contents of the volume are as follows:—fol. 4a—94a, Chaucer's

Boece; fol. 94a—114b, Trevisa's *Nicodemus*; fol. 115a—190a, the Book of Hunting, by the Duke of York; fol. 190b—200b, Lydgate's *Black Knight*; fol. 201a—206a, *Regula sacerdotalis*, in Latin prose; fol. 206b—241b, Lydgate's *Temple of Glass*; fol. 241b—243b, part of Chaucer's *Anelida*, the rest at the end of the manuscript; on fol. 244a are copied the two stanzas or "balades by Halsham"; and fol. 244b is headed "Balade by Chaucer," in the hand of Shirley.

This page contains the second and third stanzas of a poem which began on fol. 244 recto, and was there marked simply "Balade"; below this on 244b is another "Balade," also thus marked, which runs over on to leaf 245a. The running title of 244b might therefore be interpreted as belonging to either of the short poems parts of which appear on that page; but as it is Shirley's usual custom to make his running title fit the poem which begins on the page below, I have considered that the ballad meant is probably the second. Nevertheless, I print both to give the benefit of the doubt. The text of the second is subjoined.

[f. 244 b]

BALADE

Of alle þe craftes oute blessed be þe ploughe
So mury it is to holde it by hinde
for whaune þe share is shove Inn depe ynoghe
And þe cultre / kerveþe in his kuynde
þe tydee soyle / þat doþe þe lande vnbynde
Ageyns þe hil Tpruk In tpruk out I calle
for of my ploughe / þe best stott is balle

þe dryver hade a goode / at whichche I loughe
for of þe poynt whan stripped was þe rynde
He dyd dryve In þeghe þe lande were toughe
Boþe *Rudd* and *Goore* and eke *Bayard* þe blynde

[f. 245 a]

pat beter beestis may þer no man fynde
Ageyns þe hil / tpruk In tpruk out I calle
for of my ploughe þe best stotte is balle

[Space enough for another stanza before the next number follows; no explicit.]

On the lower part of 245a is a bit of Latin prose printed by Furnivall, Ballad Society as cited; from 245b to 246b a ballad by the Earl of Warwick; on 246b Chaucer's proverbs; 247a to 248a an address by Lydgate to Saint Anne; 248a to 249b the poem by Lydgate on the departure of Thomas Chaucer, printed by Dr. Furnivall in *Notes and*

Queries, 4th Series, vol. 9, p. 381 (1872), and by me in *Modern Philology*, vol. 1, no. 2; this is directly followed, foll. 249b to 251b, by a poem in four-beat couplets headed by Shirley as an amorous ballad by Lydgate made at the departing of Thomas Chaucer, of which there is another copy in the Shirley codex Ashmole 59. The Add. copy is printed by Furnivall, *loc. cit.* *Notes and Queries*. Lydgate's poem on the doubleness of women follows, from fol. 252a to 253b; then the same poet's "Valentine," which I expect to print shortly, from fol. 253b to 254b; after this comes a "Complaynt Lydegate," to 256a, with four lines of Latin on the lower part of the same page; there follows upon this the short poem which Professor Skeat has declared Chaucerian, and printed as No. xxiii of the Minor Poems, "A Balade of Complaynt." The last number in the codex is the remainder of Chaucer's *Anelida*.

The text of the poem on 244a and b follows:—

[f. 244 a.]

BALADE

Hit is no right alle oþer lustes to leese
 þis moneþe of May for missyng of on cas
 þer fore I wol þus my chaunce cheese
 Ageyns love / trey ageyns an as
 Hasard a tout and launche an esy pas
 In lowe cuntrey þer as hit may not greve
 þus holde I bett / þan labour as a reve

[f. 244 b.]

Sith hit is so þer as hit may not freese
 þat euery wight but I haþe sune solas
 I wol me venge on loue as doþe a bresse
 On wyld horsse þat rennen in harras
 ffor maugre love amidde in his cumpas
 I wol conclude my lustes to releve
 þus holde I bett þan labour as a Reve

Yit might I seyne cryst seeyne as whan men sneese
 If I hade leve to hunt in euery chace
 Or fisshen and so myn angle leese
 þat Barbell had swolowed boþe hooke and lace
 Yit launche a steerne and put at suche purchase
 To fonde to dompe als deepe as man may dyeve
 þus holde I bett / þan labour as a Reeve

Another copy of this brief poem is in the manuscript Harley 7578, an entirely miscellaneous volume whose contents are arbitrarily thrown together by the binder, like Harley 78. The twenty leaves of this codex which concern Chaucerian students are filled with a series of poems by both

Chaucer and Lydgate, as well as some coarse bits apparently by neither, and are written in a small stiff late fifteenth or early sixteenth-century hand, frequently without marks of authorship or even sharp divisions between the poems. The text is usually inferior to other copies; and when the relation of these leaves to Cleopatra D VII and Addit. 22139 is worked out it will probably be seen that no one of the three is of independent value. In the case of the poem just above, the Harley copy is even more unintelligible than that of Shirley, and the lines still more irregular. Compare with the poem the *Complaint of Mars*, ll. 236 ff.

It may be added, for clearness' sake, that fol. 245a of the Shirley codex has no running title, and that on 244a the heading of the two "balades by Halsham esquier" is written so high that no other running title appears. It seems to me that the poem meant by Shirley's heading is the second, the Plowman's Song, to which it appears to me unnecessary to attribute coarse meaning; but I shall be glad of comment from those more familiar with Shirley's manuscripts and with the true Chaucerian flavor in medieval verse.

ELEANOR P. HAMMOND.

University of Chicago.

ANOTHER STEP TOWARDS THE SIMPLIFICATION OF FRENCH ORTHOGRAPHY.

A year ago last summer, four members of the "Conseil de l'Instruction publique"—Messrs. Bernes, Devinat, Clairin, Belot, signed a petition asking the body to which they belong to inaugurate further progress towards the simplification of French orthography. They expressed the wish that a committee be appointed, which should meet representatives of the French Academy, already selected for the purpose. M. Chaumié, the present Minister of Public Instruction, examined the request in March, 1903, and a few weeks later appointed a "Comité de réforme." M. Gaston Paris was to preside, but his death prevented this. To the petition mentioned was added a list of six

reforms, as to the advisability of which the signers invited immediate discussion.

Here are the six points :

1. Francisation des mots d'origine étrangère qui sont définitivement entrés dans la langue et répondent à un besoin réel.

2. Unification de l'orthographe et accentuation entre mots d'une même famille.

3. Simplification des consonnes doubles PH, TH, RH, CH dur.

4. Simplification des consonnes dupliquées quand elles ont, pour tous les mots d'une même famille, entièrement disparu du meilleur usage de la prononciation, et qu'elles sont inutiles pour conserver, entre les mots français et les mots latins ou grecs dont ils sont dérivées, ces analogies de forme extérieure qui sont pour la mémoire de précieux auxiliaires.

5. Suppression des pluriels en X.

6. Substitution de l'I à l'Y du même son.

I.

The reforms proposed in numbers 3, 5 and 6 are very sensible. They were advocated a long time ago, first by Didot, and then by Sainte-Beuve.

No. 3 proposes that it be permitted to write *philosofie*, like *fantaisie* and *flegme* (formerly *phantaisie*, *phlegme*)—*téâtre* like *trône* and *trésor* (formerly *thrône*, *thrésor*)—*réteur*, like *rétime* and *rapsode* (formerly *rhétine*, *rhapsode*)—*archange* like *école* and *mécanique* (formerly *échole*, *méchannique*).

There are precedents in all these cases except one: the Greek *TH* has never been changed into a simple *T* before a vowel, though the change has taken place before a consonant: *trône*, but *théâtre*, *épithète*, *épithalame*. It seems legitimate, however, that, since a *PH* has become *F* before a vowel (*firole*, formerly *phiole*), a *TH* might become a *T* under similar conditions.

In the case of *CH* replaced by *C*, there would be a positive advantage aside from the simplification in the spelling; namely, that *CH* would be definitely reserved for the soft sound *ch* like *échange*, and *C* for the guttural sound as in *caractère*. Under the present rules, cases like *archange* and *échange*, *chaldéen* and *château*, *archiépiscopal* and *archiprêtre*, *choléra* and *colère* are likely to breed confusion.

In *chœur* it may be found convenient to retain the *ch* in order to distinguish it from *cœur*, though the context ought to be sufficient indication, just as it is found to be in cases like *livre*, book, and *livre*, pound, or *lacs*, lakes, and *lacs*, snares.

No. 5 rids us of the plural in *X*, a change which is all the more reasonable since now we know positively that the introduction of *x* instead of *s* to denote the plural was the result of mere ignorance. The sign ∞ meant in the Middle Ages *-us*; thus the plural *animaux* was written *animaco*; this ∞ was taken for an *X*; a *u* was thought to be missing, and supplied; whence *animaux*. (See Brunot, *Grammaire historique*, § 26). The same is true of *cheveux*, *eaux*, *travaux*, etc. The reform will not only do away with a number of exceptions to the general rule, but with the exceptions to the exceptions as well, such as *landaus*, *bleus*.

No. 6 also is a very legitimate demand. The etymological spelling for *cristal*, *asile*, *chimie*, long ago disappeared. So why not spell also *mistère*, *analyse*, *hipocrisie*? The *y* would be retained—if we understand the project correctly—whenever it stands between two pronounced vowels, and is thus equal to *i-i*; as, *ayant*, *effrayé*, pronounced *ai-iant*, *effrai-îé*. At any rate, this is a rule which could not be changed without a distinct loss to the language. The present usage is strictly in accordance with the pronunciation and, by common consent, has established itself everywhere. In the case of the verb we find it very clearly illustrated. In verbs in *-yer*, the *y* is changed into *i*, whenever followed by a silent *e*; *je paie*, *nous paierons*, but *nous payons*, *payé*. Vice versa verbs in *-ire*, and such in *-ir* as were originally in *-ire*, change *i* into *y* before a sounded vowel, whenever the stem ends with a vowel: *fuir*, *nous fuyons*; *voir*, *voyez*; *croire*, *croyant*; while again, verbs like *prier* and *rire*, give *prions*, *riions*.

The only exception to this rule that *y = i-i* only when it is between two vowels, is *pays = pai-is*. The spelling *pais* (like *païen* used simultaneously with *payen*) would not represent the sound wanted. It would hardly do, on the other hand, to pronounce *pais*,—therefore, the *y* is necessary here. To-day the tendency appears to be to pronounce *paisan* *païsage* (instead of *pai-isan* *pai-isage*) re-

placing the *pai-i*, by only a slight accentuation and lengthening of the syllable. Therefore it may be that the pronunciation of the compounds will in the long run react on the primitive simple word, and *pais*, pronounced long, be one day correct.

II.

The promoters of the new reform are perhaps not so well inspired in the other points brought forward; namely, 1, 2 and 4.

The edict of February 26th, 1901, provides that the words of foreign origin which are "tout-à-fait entrés dans la langue française" may now all form the plural regularly; that is, by adding an *s*. The first proposition of the project under discussion favors a further and more radical step; namely, that the words belonging to this group receive a French form throughout. According to M. A. Renard, the distinguished advocate of the reform (*La Revue*, July 15, 1902), expressions like *meeting*, *spleen*, *whist*, *steamer*, *clown*, *groom*, ought to be transformed into *mitigne*, *spline*, *ouiste*, *stimeur*, *cloune*, *groume*, just as in the past *bollwerk*, *landsknecht*, *saebel*, *schoppen*, *bowling green*, *packet boat*, *riding coat*, *beefsteak*, *roast beef* have become *boulevard*, *lansquenet*, *sabre*, *échoppe*, *boulingrin*, *paquebot*, *redingote*, *biftec*, *rosbif*.

The authors of the reform make only two reservations to their proposition, reservations which appear at first to be very innocent, but which are actually of great importance. How is one to tell whether a word is "définitivement entré dans la langue"? Is the length of time since its introduction to be the criterion? M. Renard suggests that it mean the words accepted by the French Academy. This is an easy way for the reformers to get rid of the difficulty; but what about the Academy? There is a point which seems worthy of notice; namely, that the Academy has to meet differently the problem of adoption of foreign terms to-day from the way it met it in the past. Formerly, these terms came in by way of oral intercourse, but at present it is almost always by the written language (newspapers, magazines and books) that they spread. Formerly, they were introduced rather by the lower classes, to-day by the cultivated classes—which means that, while in the past they were the result of ignorance, they betray at present, in most cases, a conscious effort

to show one's knowledge of other tongues. A proof of this will be found in the fact that many people nowadays pay no attention to the decision of the Academy in 1798 and 1835. To write *rosbif* and *biftec*, they spell and say *roastbeef* and *beefsteak*; it will be seen also that there is a pronounced tendency to pick out just those English words which are most striking to the average French ear: *high-life*, *five o'clock*, *steeple chase*, etc. Therefore, if all these new words are made to look French, those who introduced them will not care to recognize them any more.

This leads us to the second reservation expressed in the text of the reformers. They speak of "mots qui répondent à un besoin réel." In fact, except words designating products of other countries, such as *banane*, we do not know of a single case where this is true. Instead of *rosbif*, French people may just as well say *bœuf rôti*; instead of *biftec*, *bœuf grillé*; instead of *steamer*, *bateau à vapeur*; instead of *meeting*, *réunion*; instead of *spleen*, *mélancolie*; instead of *gentleman*, *gentilhomme*, etc. They use them with the conscious purpose of employing foreign expressions. Therefore, if reform is introduced, there will be a quantity of doublets, while those persons who are fond of using foreign words will introduce new expressions which are not French in appearance.

But granting for a moment that the course proposed might be easily adopted in theory, what about the practice? M. Renard, as we have seen, suggests words like *groume* for *groom*, *mitigne* for *meeting*, *cloune* for *clown*, *stimeur* for *steamer*. Evidently he considers these words "définitivement entrés dans la langue." Now, *groume* is the only one among them that might be unanimously adopted. We have always heard *mêtiogue* or *mitinnogue*, *cla-oune*,¹ *stiemeur* or *stimeur* (first syllable long). We do not maintain in the least that we have heard a more correct pronunciation, but

¹ It might be that *cloune* is a misprint in M. Renard's article. We have noticed that his examples are taken generally from Larousse, and there we have *cla-oune*. But even in this case there would be a difficulty. The rule is now that when three vowels follow one another in a word the first is dropped in pronunciation: *Sœur*, *œuvre*, *vœu*, *aott*, *saoul*, an exception being made only in the case of diphthongs like *ui* or when the word begins with *ou*, the German or English *u*. Thus, *claoune* would be = *cloune* in pronunciation.

only that disagreement is possible, and that there is absolutely no way to settle such a dispute except by authority. A number of distinguished scholars all over Europe are now having endless discussions regarding the pronunciation of genuine French words (Nyrop, Passy and others); if agreement is so difficult for French words, how would it be possible to agree on the French pronunciation of English or German terms?

Finally, even if an agreement could be reached in regard to pronunciation, there might be some hope of agreeing upon spelling. But this again is doubtful. We have mentioned *stimeur*. Good authorities may be satisfied with the *sti*-short. But no one, we think, will pronounce *spleen*, short; however, M. Renard proposes *spline*—which ought by analogy to be pronounced like *fine*, *mine*, *lira*—while certainly *splene* would be more correct, by analogy with *liera*, *maniement*, *ralliement*, or at least *spline*, the circumflex conveying also the idea of the long pronunciation, though not as regularly as *ie*; (see *tôt*, *châtain*, *ci-git*, where the \wedge merely marks the disappearance of an *s*).

It would be still easier to show the weakness of this proposition of the reformers, with words not quoted by M. Renard. What is to be done with words like *high-life*, if it were ever “*entré définitivement dans la langue*.” Besides the regular English pronunciation which would give *hai-läife* (or *ai-läif*), you positively hear *ieg-lief*, or *ig-lif*, or still *ige-life*. If one needs not decide with regard to *high-life*, it will probably have to be done with regard to *highlander*, which is already in Larousse, whence, as we have said, M. Renard has taken his examples. He has been careful, however, not to mention words like *ai-lenn-deur*.

Everything impels us to the conclusion that this proposition brings up too many delicate and subtle questions, to be approached by reforms—even if it be only to ask authorization to adopt, or not to adopt, such and such a spelling.

No. 2 appears at first sight a very sensible reform, but again when it comes to the application of the principle, difficulties at once present themselves. The proposal is this: *Unification de l'orthographe et de l'accentuation entre mots d'une même famille*.

M. Renard begins his comment on this point with the following paragraph:

“Ici une réserve s'impose Il en est des mots comme des individus: le fils ne ressemble pas toujours au père, ni le neveu à l'oncle. En passant du primitif au dérivé, un son se modifie souvent: l' *e* de *sel* se change en *a* dans *salière*; l' *e* de *mer* en *a* dans *marin*; l' *a* de *parfait* en *e* dans *perfection*; la diphtongue *oi* de *foire* en *o* dans *forain*; le son nasal *ain* de *grain* en *e* dans *grenier*; celui de *pain* en *a* dans *pannetier*; l' *e* ouvert de *mystère*, en *e* fermé dans *mystérieux*; l' *e* muet ou plutôt l' *e* sourd de *rebelle*, *tenace*, *religieux* en *e* fermé dans *rébellion*, *ténacité*, *irreligieux*; l' *o* long de *côte* en *o* bref dans *coteau*; la langue se transforme d'un mot à l'autre, l'air de famille s'en va. Quelquefois même certains sons apparaissent dans le dérivé qui n'existent même pas dans le son primitif: le son *s* de *bestial*, *forestier*, *apostolat*, son qui ne se perçoit nullement dans *bête*, *forêt*, *apôtre*. La parenté la plus proche n'exclut pas la différence dans les sons: on dit *je meurs* avec *eu*, mais nous *mourons* avec *ou*; je *bois* avec *oi*, mais nous *buons* avec *u*.”

This pretty well settles the question. If a fervent advocate of the cause recognizes such difficulties as insuperable, others need hardly discuss them. Moreover, M. Renard does not quote a single example where the principle would apply. The example of *coléra* and *catéchumène* fall under another heading (No. 4, which we have already discussed), they do not belong to the same family as *bête*, *bestial*; *foire*, *forain*, etc. Others like *orchestre* and *orchidée* = *orkestre*, *orkidée*, or *orquestre*, *orquidée* also belong elsewhere. *Orchestre* and *orchestral* conform with the principle, and it was an unhappy idea to try to model them on *monarque*, which belongs to the same family as *monarchie* and *monarchique*. Since one could not spell *monarkique* or *monarquique* (both being against the pronunciation), one could only bring unity by spelling *monarch*. But to this again M. Renard could not agree, for he proposes elsewhere that *ch* be from now on reserved for the soft *ch* and *c* for the guttural sound: *échange*, *arcange* (see above).

The unification of accentuation in words of the same family would be a very bad thing. One of the few rules without exception in French is that the medial *e* is *acute* before a (voiced) syllable, and *grave* before a mute or silent syllable; thus, *collège* but *collégien*, *mystère* but *mystérieux*, *achète*, etc. Would it be easier to apply this very simple rule, or to have to ponder, before you put an accent on an *e*, over the question whether there is

not perhaps some brother, or sister, or cousin word which permits you to disregard it? Here again, we should decide for the *statu quo*.

No. 4. Similar considerations will guide us with regard to the fourth proposition of the reformers. What criterion, satisfactory to all, have we to ascertain whether a double consonant has really "entièrement disparu du meilleur usage de la prononciation"? M. Renard himself quotes Ch. Lebaigue's scholarly book on "La Réforme de l'orthographe et l'Académie française."

"A en croire Didot on articule *a-teindre* et *at-taquer*. Suivant M. Gazier, on prononce *a-pauvrir* et *ap-pliquer*. Là où Darmesteter figure *tyra-neau*, Littré et bien d'autres figurent *tyran-neau*. A son tour Littré indique, on ne sait pourquoi, les notations disparates *na-rer*, *inéma-rable*, et *nar-ration*, *nar-rateur*, *para-tèle* et *paral-laxe*, *admi-sion* et *admis-sible*, *co-menter* et *com-mentaire*, *tè-reur* et *ter-rible*, *gra-mairien* et *gram-matiste*, *di-section* et *dis-séquer*. . ."

Other examples will be found in the remarkable *Manuel de phonétique du français parlé*, by Dr. Nyrop (Copenhagen, Paris, Leipzig, 1902), published a year ago. See also the recent work *L'e connu sous le nom général et souvent impropre d'e muet* by J. Genlis. We ourselves have called attention to several cases in an article in *Mod. Lang. Notes* for December, 1900.

The reverence for etymology shown in the text of the project, is very courteous, but very unsatisfactory. If concessions must be made they should be for the benefit of the great mass of the public, which does not draw much benefit from etymology. Moreover, nowadays we are threatened with a constant diminution of the cultivated public: how many, ten years from now, will know enough Latin or Greek to find help in them for their French spelling? The Classical languages have to make room for more modern subjects of instruction, and since spelling has to yield to the general pressure, let it follow the tendency of the day and give up elements that can be of benefit only to a very small number of people. Since the reformers discard etymology when they deal with German and English words (see our remarks under No. 1), it appears somewhat inconsistent for them to advocate its claims here.

Even if we are willing to pass over the first difficulty and limit ourselves strictly to consider-

ations of spelling, it may be seriously questioned whether the reform suggested is a real improvement. We borrow most of our examples from M. Renard, thus meeting the reformers on their chosen battle-ground.

First, the much discussed *millionième* with one *n*, and *millionnaire* with two *n*'s. They pretend to simplify by unification, we maintain that they complicate. While they are doing away with one *apparent* anomaly, they create very *real* complications elsewhere. The rule for the formation of the ordinal adjective is: add *-ième* to the cardinal: *deux-ième*, *trois-ième*, *vingt-ième*, *cent-ième*, thus *million-ième*. If you were to change so as to make the latter have two *n*'s, like *million-naire* you get rid, it is true, of a divergence between two cognate words, but at the same time you create an exception in the ordinal numbers. One exception disappears, another appears. Where is the gain? The suggestion may, then, be made: if *million-ième* with one *n* is right, then drop one of the two *n*'s of *millionnaire*. Unhappily, this is impossible without causing just the same trouble as if you were to add another *n* to *millionième*; for, all the words in *onnaire* have two *n*'s, *légiionnaire*, *tortionnaire*, *dictionnaire*, *fonctionnaire*, etc.; we notice that even *débonnaire*, which is not derived from the latin *-arius* (*-aire*), but is a word made up of *de-bon-air* has adopted a double *n* so as to avoid creating an exception among the words in *-onnaire*. Suppose, therefore, that the student learns that both the words under consideration take one *n*, he will think the matter easy at this point; but when he reaches the suffixes he will find an exception there instead. We repeat, what is gained? It might seem wise to drop the *nn* in all words ending in *-onnaire*. But aside from the fact that some people who may claim to possess "le meilleur usage" may object to it, there is something else in the way. If the student is taught that the words in *-onnaire* have only one *n*, it will look to him very much like an exception if he compares it with *constitutionnel*, *traditionnel*. Shall we go further still? What about *raisonnable*, *raisonneur*, *raisonner*, *raisonnement*? If we get rid of this usage also we have to face the feminine of all words in *-on*, *-onne* (if not those in *-en*, *-enne*), *bon*, *bonne*; *luron*, *luronne*; *baron*, *baronne*. It is true that the last word suggests *baronnie*, with

one *n*. But, again, this is no exception, *baronie* follows the rule that the *n* is simple before *i* in the last syllable: *ironie*, *félonie*, *infini*. Here, however, there is an exception: *honnir*, which could very well be reformed without creating another exception. It is possible that the usual pronunciation would allow this.

The result of our discussion is, that unless you decree or "grant permission" (however you may choose to call it), that the double *n* disappear everywhere, you will get into endless trouble.

The origin of the difficulty, we believe, must be traced to the notion of class relation which is frequently introduced in the wrong place, or, at least, is not applied correctly. Grammatically speaking, the word *millionième* belongs to the class of the ordinal numbers, and not to the class of *millionnaire*, and *vice versa* the latter belongs to the suffix family in *-onnaire*. We may hope that the superficial nature of the contrary point of view has been made clear, and as we have been guilty of the confusion ourselves in our article in *Mod. Lang. Notes* for December, 1900, we take advantage of this opportunity to offer here our *peccavi*.

The same misuse of grammar category is evident with regard to the two terms derived from *dix*: *dixième* and *dizaine*. Of course one will think at first that according to pronunciation *dixième* ought to be like *dizaine* = *dizième*. But 1) this would mean an exception to the general rule: add *-ième* to the cardinal . . . or rather three exceptions, for, if you decide for *dizième*, you will have to decide for *deuzième* and *sizième*² and 2) especially, instead of bringing unity in the family or class grouping, it would on the contrary produce a greater lack of harmony than before: a double offspring instead of one would disregard the parent *dix*. Nor have we even the resource of proposing to spell *dice* as pronounced, for *dicième* is only worse than *dicaine* with regard to pronunciation. To write *dise* would not fulfil the requirements either, since *s* between two vowels is pronounced *z*. Nobody says *dize*.

What about *dizaine* changed into *dixaine*? It could be done as far as cardinal and ordinal adjectives are concerned; but if this orthography be adopted the word will rank as an exception since

z between two vowels is always pronounced like *ks*: *rixé*, *luxure*, *maxillaire*, *fixait*.³ So the very best that can happen will be the substitution of an exception in pronunciation for an exception in orthography, a very slight advantage indeed. Unless one proceeds to an entire change in the value and meaning of letters, there are certain to be irregularities somewhere, and it has been seen that the present system has the minimum of them.

Let us take a third example given by M. Renard. He proposes to unify the spelling in *morsure* with *s*, and *morceau* with *c*.

On the one hand, *morsure* cannot become *morçure* for: 1) except *gerçure*, words in which *-ure* is preceded by a sibilant have an *s* and not a *c*: *fissure*, *tonsure*, *frisure*, *censure*. Why should we add another exception to *gerçure*? 2) If we apply the family-criterion, the family consonant is certainly an *s* rather than a *c*. *s* appears (together with *d*), not only in the Latin *morsura*, *morsum* (and *mordere*), but in French too, *je mors*. A *c* is never found. Moreover, if you write *morçure* the lack of harmony will nevertheless remain on account of the noun *le mors*, 'the bit', which cannot be spelt *more*. *More* would indeed be in accordance with *morceau* and eventually *morçure*, but as the pronunciation would then become *mor-c*, like *ture*, it would never do. *Mord* with a *d* would not solve the difficulty, for it would again differ from both *morsure* and *morceau*.

On the other hand, *morceau* cannot become *morseau*, for all the words in which *-eau* is preceded by a consonant have a *c*: *oiseau*, but *arceau*, *cerceau*, *berceau*, *monceau*, *lionceau*.

"Même absurdité à écrire essence et confidence avec un *c*, mais essentiel et confidentiel avec un *t*, alors qu'on écrit avec un *c* circonstance et circonstanciel." We beg to disagree with this statement of "absurdity." Again we find the misplaced family relation: the nouns mentioned could of course not be spelt *-te*, for *-te* is never pronounced *ce*; but *ti* = *ci*, which we find in the adjectives referred to, occurs constantly when it is placed before a vowel, *transition*, *partialité*, *chrestomatie*, etc.) and offers no difficulty whatever. Besides,

² It is fair to remark here that the reformers spell *deus* instead of *deuz*.

³ *Soixante* = *soissante* is an exception, where the *z* is still further away from the original sound *z* than the *s* would be, and, in fact, is in *dixième*.

if the petition is granted, there may be more of a "family air" between *confidence* and *confidenciel*, but at the same time the similarity will be lost between *confidentiel* and *confident*. Thus, it may well be questioned whether it would not be preferable to ask that *circonstanciel*—this *rarum nans in gurgite vasto*—be spelt on the pattern of *confidentiel* instead of the reverse; in other terms, that the exception be made to follow the rule, and not words following a wide-spread rule made to follow the exception. Moreover, if you spell *-ciel* instead of *-tiel* in these words, why not also replace the *t* by a *c* in cases like *partiel* and *partialité*, which would create an odd divergence between these two and *part*, *partir*, *partie*, *particulier*, etc. Why not change all the words in *tion*? But this would produce a bad disagreement between *réfectoire* and *refección*, *instructeur* and *instrucción*, *multiplicateur* and *multiplicación*, *dérogateur* and *dérogación*, etc.

We know that such sweeping changes are rather discouraged by the reformers themselves. But why, if this is so, do they propose measures of such revolutionary character? And why do the authors of new projects for reform continue to expose themselves to these criticisms? It actually looks sometimes as if they thought it their task to create new exceptions in spelling rather than to do away with those at present existing.

There is one reason which partly explains some of the surprising statements of the reformers. They judge things exclusively from the child's standpoint. Of course youth is especially concerned in the learning of grammars; the latter are generally written for them, and therefore a number of perfectly regular linguistic phenomena are formulated as exceptions; the reason for this is that it would take too long to explain the whole case and at the same time it might overtax the brain of the pupil. To the rule: "The ordinal number is formed by adding *-ième* to the cardinal" one adds: "except in *neuf* when the *f* has to be changed into *v*." In fact there is no exception at all. On the contrary we have here simply the application of one of the most frequent rules of French grammar; namely, that when final *f* is followed by a vowel it is changed into *v*, the voiceless becomes voiced: *bref*, *brève*, *brèveté*; *vif*, *vive*, *vivacité*; *neuf*, *neuve*—thus *neuf*, *neuvième*.

Such cases occur constantly, and, indeed, one does not see why reformers should not sometimes take into account adults as well as children. More than this: it is our firm belief—the result of several years' experience in the class-room—that most grammarians are so careful not to overtax the child's brain that they *undertax* it most decidedly. The trouble with most grammars, that which makes them to be heartily disliked by pupils, is probably due first of all to the fact that they suggest exceptions everywhere, while very often, one might just as well appeal to the reasoning powers of the child.

Good orthography results from a purely mechanical and automatic process. Without conscious thought an adult will bring together such cases as *brève*, *vive*, *neuve* and naturally write *neuvième*; by the spontaneous action of his brain he will write *collège* with a grave, and *collégien* with an acute accent, *millionième* with one *n* and *millionnaire* with two *n*'s; *croire*, *croquant*, but *vire*, *riant*, and so forth. It is when one begins to reflect over a case that one ceases to write correctly, for then such misleading analogies as *millionième* and *millionnaire* actually present themselves. Conscious reason builds up the habit, but, once formed, the habit does more accurate work than reason could. This is an everyday experience, which is probably the cause why our reformers forget to take it into account.

The danger is, therefore, that the advocates of reform may allow themselves to be carried too far; that they sacrifice the more general principles of orthography, regulating a great number of words, to the cheap pleasure of more apparent similarity between two individual terms. In so doing they only succeed in taking from us the very foundation of the unconscious process which renders orthography possible. Confusion would necessarily prevail and in consequence of such action uniform writing and spelling would become a dream for adults as it is now for children. Is this desirable?

A. SCHINZ.

Bryn Mawr College.

GULLIVER'S TRAVELS AND AN IRISH FOLK-TALE.

Swift's writings impress one as highly original, and to this rule *Gulliver's Travels* is no exception. Nevertheless, searchers in the field of literary origins¹ have been able to point out a number of passages where Swift is indebted to previous writers. This indebtedness is for the most part to Cyrano de Bergerac's *Histoire comique des Etats et Empires de la Lune*, though Swift probably drew hints from other books, such as Herodotus' account of the Pygmies, Sir Thomas More's *Utopia*, and the Works of Rabelais.²

In the voyage to Lilliput Swift's indebtedness amounts to almost nothing. Borkowsky, the chief investigator of the sources of *Gulliver*, remarks: "Wir sind nämlich überzeugt, dass Swift Lilliput bereits komponiert hatte, ehe er die satirischen Reisen Cyrano's gelesen hatte."³ In the voyage to Brobdingnag only slight resemblances to Cyrano can be shown. Those indicated by Borkowsky which seem most significant are: both writers refer to the philosophy of Aristotle disparagingly (though in different terms); both represent their hero as exhibited in giantland for money, and conducted to the royal palace to be the amusement of the queen and the talk of the town. Borkowsky's article is chiefly concerned with the later portions of *Gulliver's Travels*, the voyages to Laputa, etc., and to the land of the Houyhnhnms.

On the whole, then, the voyages to Lilliput and to Brobdingnag, the first and the most popular of the travels of Gulliver, seem to be independent of Cyrano, and chiefly of Swift's own invention. In these two voyages Swift's irony is not as vivid as in the later stories, and, as everybody knows, children too young to appreciate satire, delight in them extremely. They have the charm of a folk-tale.

¹ See E. Hönncher, "Quellen zu Dean Swift's Gulliver," *Anglia*, x, 397-427, cf. 428-456. (1888): Th. Borkowsky, "Quellen zu Swift's Gulliver," *Anglia*, xv, 345-389 (1893), and a review of the latter article by O. Glöde, *Englische Studien*, xviii, 461-3 (1893).

² See Borkowsky, pp. 346, 350 and 366.

³ *Op. cit.*, p. 365.

Joseph Jacobs in 1895 suggested the possibility that Swift derived his notion of the voyage to Brobdingnag from an Irish folk-tale "Finn in the Kingdom of the Big Men." This tale, an English version of which is printed by Jacobs in *More Celtic Fairy Tales*,⁴ relates Finn-Mac-Coul's journey to a land where the men were so large that Finn found it easy to stand on the palm of their king's hand. It has, however, no particular incidents that correspond to Gulliver's adventures in Brobdingnag.

My object in these pages is to call attention to an Irish Story, *Aidedh Ferghusa* or The Death of Fergus, accessible to English readers in O'Grady's translation, *Silva Gadelica*, II, 269-285, which contains, I think it will be admitted, striking resemblances to Swift's Brobdingnag.⁵ The tale, which is from Egerton 1782, a MS. written between 1419 and 1517,⁶ contains as is usual in Irish popular story a variety of incidents, but the greater part of it is concerned with visits paid by Esirt, chief poet of the *Luchrupán*⁷ or Little Men, and later by Iubhdan their King, to Fergus

⁴ Pp. 194-203. Jacob's note referred to above is on page 233: "The Voyage to Brobdingnag will occur to many readers, and it is by no means impossible that, as Swift was once an Irish lad, *The Voyage* may have been suggested by some such tale told him in his infancy." The tale "Finn in the Kingdom of the Big Men," was published, accompanied by an English version, by J. G. Campbell, *Waits and Strays of Celtic Tradition*, IV, 175-192, (1891). Compare Campbell's introductory note, p. 176, "The tale is particularly valuable as showing how the human imagination runs in similar or analogous grooves. Whoever composed the story, in all probability, never heard of *Gulliver*; and the immortal Swift never heard of Finn-Mac-Coul going to the Kingdom of Big Men. The two tales are founded on the same fancy, in representing their heroes as visiting men of gigantic size, compared with whom ordinary mortals are mere pigmies; but the incidents are so different, and cast in such entirely different moulds, that it becomes probable almost to certainty, that they have no connection with each other." Compare Nutt, *Voyage of Bran*, I, 201 footnote.

⁵ Resemblances between this tale and *Gulliver* were mentioned to me by Professors Kittredge and F. N. Robinson, at Harvard University, in 1899. It is, of course, with their consent that these pages are written.

⁶ O'Grady, *Sil. Gadelica*, II, viii (1892).

⁷ Derived according to Stokes, *Rev. Celtique*, I, 256, from *lu* (*lug*) "little" and *-corpán* "body."

in Ulster. The first man whom Esirt met in Ulster was Aedh, the King's dwarf, himself so small that he could stand on an Ulsterman's hand. "But upon Aedh's palm Esirt found room enough."⁸ To this method of bringing out the tiny dimensions of the *Luchrupán* by means of a person intermediate in size between him and the men of Ulster, compare Swift's way, in the Voyage to Brobdingnag, of bringing Gulliver into comparison with Glumdalitch, who was "not above forty feet high being little for her age,"⁹ and smaller than the average of the Brobdingnagians. Aedh cared for the tiny stranger, and carried him into the royal palace, somewhat as Glumdalitch conveyed Gulliver to the King's court. To Aedh's remark, "Huge men that ye are let not your infected breaths so closely play upon me!"¹⁰ compare Gulliver's unblushing statement of the strong smell about the skin of the Brobdingnagians.¹¹ In the Irish tale, too, are indecent adventures that are paralleled by at least one coarse incident in Swift's story.

Doubtless the most important point of resemblance between the Irish tale and the voyage to Brobdingnag is that in both, much is made of a table scene at the royal palace, where the enormous size of the dishes is dwelt on. Esirt was picked up by the King's cupbearer and popped into the King's wine goblet, where he floated round and round and well-nigh perished. Similarly Gulliver was seized by the queen's dwarf and thrown into a bowl of cream, where he was obliged to swim for his life. Iubhdan, in his visit to Fergus, slipped into the porridge bowl where he stuck to his middle. When the people saw him there, they "sent up a mighty roar of laughter."¹² Gulliver was thrust by the queen's dwarf into a marrow bone where he remained stuck as far as the waist presenting "a very ridiculous figure."¹³ The ridicule heaped upon the small man's mishap by the Brobdingnagians is very like the laughter of the Ulstermen at Iubhdan's plight in the porridge bowl.

Now that the considerable extent of Irish popu-

lar story is beginning to be known,¹⁴ it is not impossible to suppose that Swift, during his boyhood in Ireland, may have become familiar with tales, similar to the *Aidedh Ferghusa*, and, perhaps, even more like the early voyages of Gulliver. A strong presumption in favor of such origin for the tales of Gulliver's voyages to Lilliput and to Brobdingnag seems to me to lie in their folk-character. They are more interesting as stories, and contain less satire than the later voyages. This is exactly what we should expect if they are indeed written under the influence of folk-tales.

ARTHUR C. L. BROWN.

The University of Wisconsin.

FRENCH *canneberge* < ENGLISH CRANBERRIES.

Concerning the etymology of the word *canneberge* Littré is silent, and the Dictionnaire Général says: "Origine inconnue. Admis Acad. 1762." Diez, Scheler, and Körting do not mention the word. Believing that up to the present time the etymology has not been determined, I wish to submit what I think is the correct solution of the question.

The late admittance of *canneberge* by the Academy, together with the fact that it is not found in Godefroy, favors the theory of its recent introduction into the language. The written forms of the word (it is given in Larousse with one and two *n*'s) are variant spellings for the imitation by Frenchmen of the English pronunciation of the plural of *cranberry*, that is, CRANBERRIES became *des canneberges*, whence a singular *une canneberge*. It was almost unavoidable that they should imitate the plural form, since the fruit is generally thought of and spoken of collectively, the singular being comparatively rarely heard.

The etymology *canneberge* < CRANBERRIES offers no phonetic difficulty; indeed it is quite unlikely that the average Frenchman would have imitated

⁸ *Sil. Gadelica*, II, 272.

⁹ *Gulliver's Travels*, Temple Classic edition, p. 108.

¹⁰ *Sil. Gadelica*, II, 272.

¹¹ *Gulliver's Travels*, p. 140.

¹² *Sil. Gad.* II, 277.

¹³ *Gulliver's Travels*, p. 127.

¹⁴ On the extent of unpublished Irish popular story see York Powell's introduction to Volume I of the Irish Texts Society (Douglas Hyde, *The Lad of the Ferule*, 1899).

the English pronunciation with a different result. The *r* of the initial syllable was lost by dissimilation. The short unaccented vowel of the final syllable of the English would scarcely have been heard by untrained French ears. The change of the quality of the voiced sibilant of the English plural ending was the more liable to occur since the ending *-erze* (for English *-erries*) would have had no counterpart in French, whereas the termination *-erge* (and even *-berge*) was comparatively frequent, being found moreover in three plant names, *asperge*, *alberge*, and *rimberge* (or *remberge*), the latter being one of the popular names of the common plant known in botany as *mercurialis annua*, a name which is especially prevalent in the dialects of Northwestern France.

The word *canneberge* was introduced into Northwestern France, probably together with the American cranberry, by the Norman and Breton sailors and fishermen who frequented the coast of North America, in the form in which (so it seemed to them) they had heard it pronounced by the Anglo-American inhabitants of New England, and further investigation, for which I have not the means at hand, would doubtless show that it was not known in France previous to the establishment of the Anglo-American colonies; it was probably introduced toward the end of the seventeenth, or in the beginning of the eighteenth century. Used at first to designate the American species, *airelle à gros fruits*, the new word was soon applied also to the similar, although smaller, French species, *airelle des marais*, popularly called *coussinet*.

The above theory accords perfectly with the history of the word *cranberry* in England as given in the Murray Dictionary, from which the following is quoted: "Cranberry (also craneberry). A name of comparatively recent appearance in English; entirely unknown to the herbalists of the 16-17th c., who knew the plant and fruit as marsh-whorts, fen-whorts, fen-berries, marsh-berries, moss-berries. Several varieties of the name occur in continental languages, as G. *kranichbeere*, *kran-beere*, L. G. *krónbere*, *krones-* or *kronsbeere*, *krons-bär*, *kranebere* (all meaning *crane-berry*). The name appears to have been adopted by the N. American colonists from some L. G. source, and brought to England with the American cranberries (*Vaccinium Macrocarpon*) imported already

in 1686, when Ray (*Hist. Pl.* 685) says of them 'hujus baccas a Nova Anglia usque missas Londini vidimus et gustavimus. Scriblitis seu tortis (*Tarts nostrates vocant*) eas inferciunt.' Thence it began to be applied in the 18th c. to the British species (*V. Oxycoccos*)."

It is possible, of course, to conceive of the word having been brought to France from England after it had found its way into the latter country; however, in any case, it was not through the written form, but orally, for even if the English variant spelling *crane-berry* might (the loss of the *r* not being taken into consideration) account for the form of the first half of the French word, *cane-* and *canne-*, instead of *cran-* (which would have been the result of a literal transcription of *cran-berry*), at least the last half makes it certain that it is based directly on the English pronunciation of the plural *cranberries*.

C. A. MOSEMILLER.

Indiana University.

A NOTE UPON DRYDEN'S HEROIC STANZAS ON THE DEATH OF CROMWELL.

In the fifteenth of Dryden's *Heroic Stanzas on the Death of Cromwell* are to be found the following words, which form one line and part of a second:

"His palms, though under weights they did not stand,
Still thrived."

Not all the editors of Dryden have ventured any comment upon this passage. Those that have noticed it have confined themselves to the interpretation of the metaphor. For example, Gilfillan, in his edition of Dryden's works [Edinburgh, 1855], says: "Palms were thought to grow best under pressure." Sir Walter Scott's note is a little more elaborate: "It was anciently a popular notion that the palm tree thrived best when pressed down by weights. An old scoliast defines it as *arbor nobilissima illa quae nulli cedit ponderi, sed contra assurgit et reluctatur*. Fabri Thesaurus ad verbum *palma*." Saintsbury, in his definitive edition of Dryden [Edinburgh, 1884], in which he

re-edits Scott's edition, adds to this note the following, in brackets: "Christie quotes Aulus Gellius and Cowley in support. *Non opus.*" The reference of Saintsbury is to the note by Christie in the Globe edition of Dryden's poems [London, 1875], where there is still greater elaboration. "Aulus Gellius, quoting Aristotle and Plutarch, says that, 'if you place great weights on the trunk of the palm tree, and so press and load it that the weight is more than can be borne, the palm does not yield nor does it bend within, but it rises back against the weight and forces itself upwards and bends itself back' [Noct. Att. III. 6]. And this is why the palm is the emblem of victory. The palm referred to is the date palm and the palm of Scripture.

'Well did he know how palms by oppression speed,
Victorious and the victor's sacred meed,
The burden lifts them higher.'
Cowley, *Davideis*, book i."

The matter of these comments is interesting enough, but it seems to have escaped the commentators that, as the passage stands, it is irrelevant. It would fit the case if the passage read:

His palms, though under weights they *did* stand,
Still thrived.

But Dryden negatives the metaphor. The comments fit only the affirmation of it.

The commentators have also failed to see that unless there is an ulterior reference in the passage, something other than a mere metaphor, it is nonsense. It would be sensible to say that Cromwell thrived in spite of opposition, as the palm does under weights, but it is not sensible to say that Cromwell, although he had no opposition, still succeeded, just as the palm thrives even if it is not dragged down by weights. It is natural to suppose that under proper conditions a palm tree would thrive *unweighted*. Without some ulterior reference, therefore, the negation of the metaphor is absolutely pointless, a flat truism.

A probable explanation of the seeming irrationality of the passage is that it contains an allusion to the famous frontispiece of the *Eikon Basilike*, published February 9, 1648-9, a little less than nine years before the *Heroic Stanzas*. The *Eikon* was, as its sub-title indicated, "The Pourtraicture of his Sacred Majestie [Charles I] in his Solitudes

and Sufferings," and at the time of its publication it was supposed to be from the king's own hand. The task of replying to the book was entrusted by Cromwell's Council of State to their most vigorous pamphleteer, John Milton. He was chosen, and his *Eikonoklastes* was written, because the *Eikon* was proving to be such a dangerous weapon against the cause of the Commonwealth. Masson [*Life of Milton*, IV, 36] thus describes the impression the latter made: "O what a reception it had! Copies of it ran about instantaneously, and were read with sobs and tears. It was in vain that Parliament, March 16th, gave orders for seizing the book. It was reprinted at once in various forms to supply the constant demand—which was not satisfied, it is said, with less than fifty editions within a single year; it became a very Bible in English Royalist households."

The seductiveness of the book was concentrated in the frontispiece, which represented allegorically, in a singularly persuasive form, the substance of the book itself. The engraving represents Charles I. in his royal robes, kneeling, the Bible open before him, his foot on the world,—spurning the earthly crown, grasping the crown of thorns, looking upward toward the heavenly crown, soon to be his. From a cloud in the background a beam of light shines out and rests on the king's head; a rock stands immovable in the midst of a stormy sea; and two palms are disclosed, carrying heavy weights, with the motto: *Crescit sub Pondere Virtus*.¹

Cromwell was the great antagonist of King Charles, the Bolingbroke to his Richard. In seeking antitheses with which to set forth most strikingly the characteristics and career of the great warrior-statesman, Dryden could turn to no better source for material than to the memories which centered in the ill-fated king. Popular interest in the great apology of his life had not died out, and the frontispiece of the *Eikon* was

¹ A fac-simile of this frontispiece is furnished in Edward J. L. Scott's reprint of the edition of 1648 (London, Elliott Stock, 1880). This reproduction includes also "The Explanation of the Embleme," signed "G. D.", from which these lines may be cited:

Though clogg'd with weights of miseries,
Palm-like depressed, I higher rise.

J. W. B.

probably universally remembered. It was natural then that, when Dryden was composing his verses in praise of the arch-enemy of Charles, he should call to mind the famous picture, and, recollecting the detail of the palms, he should write antithetically of his hero:

"His palms, though under weights they *did not* stand,
Still thrived."

This interpretation has the two-fold merit of clearing up an otherwise inexplicable difficulty in Dryden's poem, and of bringing to light an interesting point of connection between that poem and the life of the time in which it was composed.

EDWARD S. PARSONS.

Colorado College.

A DATE IN THE CAREER OF J. A. DE BAÏF.

In the May number of MOD. LANG. NOTES (p. 146), Mr. Edgar S. Ingraham calls attention to a certain difficulty with regard to a date in the career of Baïf. In a sonnet addressed to Muret, the poet states that he wrote the *Amours de Méline*.

sur les rives de Seine,
Lorsque neuf mois je contoy sur vingt ans.¹

This last line has been interpreted by Becq de Fouquières and Marty-Laveaux to mean 'twenty years and nine months.' As Baïf was born in February, 1532, he would then have been engaged in writing his sonnets to Méline in November, 1552. It is a little startling, then, to find the work completed and actually printed as early as the tenth of the next month.² This is indeed rushing into print, and an eager longing for poetical glory, as Becq de Fouquières puts it, would hardly account for such haste. Mr. Ingraham believes he has found a better way out of the difficulty. According to him, both Becq de Fouquières and Marty-Laveaux were wrong in interpreting as they did the line quoted above. *Sur* is used here, as not unfrequently in old and modern French, with the idea of 'toward' temporal. *Neuf mois sur vingt*

ans does not mean twenty years and nine months, but nine months in the direction of twenty, that is, nineteen years and nine months. This does away with the difficulty as to the date of publication, and at the same time Baïf cannot but gain by it: his *Amours de Méline* are far from being his best work, and it is only justice to his reputation to date them as early as possible in his career.

The interpretation proposed by Mr. Ingraham seems, on the face of it, very plausible (although he does not adduce any instances where *sur* meaning 'toward' temporal is qualified by a preceding numeral). And yet there is little doubt that both Becq de Fouquières and Marty-Laveaux were right. The text quoted by Mr. Ingraham and which has been adopted by all modern editors results from a later correction. In the original edition of 1552, the line in question stands thus:

[ces vers]
Que ie, feru d'un fier diuin visage
Chante suynant le riuage de Seine
Or que vingt ans ie franchi de neuf moys.³

This at least is very clear: Baïf meant that he was then twenty years and nine months old. The same passage, in its original form, gives us, too, a very easy solution of the difficulty as to the date of publication. Note that the sonnet to Muret is placed in 1552 at the end of the First Book as a kind of conclusion, and further that all the verbs are in the present tense: clearly *ie chante* does not refer us to the time of composition, but to the date of publication. It is when the poet is about to hand his manuscript, possibly completed for some time already, over to the printer that he exclaims: "Moi, Baïf, âgé de vingt ans et neuf mois, je chante l'amour dans mon livre de Sonnets." In later editions he referred all that to the past and wrote: "*l'alloy chantant . . . lorsque ie contoy . . .*" But he simply meant thereby that it was at the age of twenty years and nine months that he published his first volume of verse.

LUCIEN FOULET.

Bryn Mawr College.

¹ Ed. Marty-Laveaux, Vol. I, p. 26.

² This is the date of the privilege.—But the book bears the date 1552.

³ Marty-Laveaux, Vol. I, p. 402, n. 18. "Le texte [of the sonnet to Muret] a été assez profondément modifié," says Marty-Laveaux; but he quotes only the three lines which I have given above.

NOTES ON TENNYSON'S *Lancelot and Elaine*.

TENNYSON AND ELLIS' *Specimens*.

The chief sources of Tennyson's *Idylls* are, as so well known, Malory's *Morte Darthur* and the *Mabinogion*. Secondary sources are the chronicles of Geoffrey of Monmouth, from whom the poet derived a few name-forms like Igerne and Gorlois, and stray touches in the handling, and the anonymous history, ascribed to Nennius, from which (*Lancelot and Elaine*, ll. 284-315) he derived his account of Arthur's twelve battles. In 1889, Dr. Walther Wüllenweber¹ pointed out that Tennyson seems also to have drawn upon Ellis' *Specimens of Early English Metrical Romances*,² for a few proper names, like Bellicent and Anguisant, not found elsewhere.

It seems probable that Tennyson owes certain other suggestions to Ellis. The following are possible cases, not hitherto noted, for the *Idyll of Lancelot and Elaine*:

(1). "Past to her chamber", etc. ll. 605 ff. Perhaps suggested by "retired to her chamber", etc. Ellis, p. 159. There is nothing to correspond to this passage concerning the Queen in the *Morte Darthur*.

(2). The suggestion of Elaine's kinsfolk at Camelot, ll. 798, 840. In the *Morte Darthur*, Lancelot and Lavaine lodge at Winchester with a "ryche burgeis" (xviii, x); in Ellis, p. 156, with the Lord of Astolat's sister.

(3). The interview between Lancelot and the Queen, ll. 1170 ff. There is no interview at this point in the *Morte Darthur*. The trend of the Queen's speech in the *Idyll* may well have been prompted by her words in Ellis. Cf. p. 159.

(4). The story of Lancelot's childhood, ll. 1393 ff. Cf. Ellis, p. 143-144. This story is not given by Malory, or in other sources Tennyson usually drew upon.

SHALOTT AND ASTOLAT.

The name Shalott of Tennyson's early lyric on the theme of Lancelot and Elaine, *The Lady of*

Shalott, seems to be the poet's Anglicizing of the Italian Scalot, or perhaps Scalotta. The name of the castle of Elaine's father is spelled variously, Ascolat (Malory), Ascolat or Ascalot (*Morte Arthure*, Thornton MS.), Escalot (French prose *Lancelot*), etc. The source of *The Lady of Shalott*, according to Hallam Tennyson, who agrees with F. T. Palgrave,³ is "an Italian novelette 'Donna di Scalotta'".⁴ In *Modern Language Notes*, xvii, 8, Mr. L. S. Potwin remarks, in a discussion of the source of Tennyson's lyric, that Professor Palgrave had probably never seen the Italian romance, else he would have referred to it more definitely. Mr. Potwin also quotes the suggestion by Mr. Churton Collins,⁵ that Novella LXXXI (*Qui conta come la damigella di Scalot morì per amore di Lancialotto de Lae*) of a collection published at Milan in 1804, is possibly the Italian source in question. The exact title given by Mr. Potwin, from the copy of the collection in the Harvard library, is *Raccolta di Novelle*, Vol. i. Milan, 1804.

In 1900, I noticed in the library of Columbia University, the Novella, *Qui conta*, etc. in *Cento Novelle Antiche* (no. lxxxix), Milan, 1825. I cannot say what is the relation between the *Raccolta* and the *Cento Novelle*, which is published, I think, in one small volume; but I remember my impression, at the time, that Tennyson may well have known this collection, or edition, of 1825, when he wrote *The Lady of Shalott*, published in 1832. Since the Novella seems the same in the two collections, it is, in any case, probably a matter of minor importance whether Tennyson, if the romance be the real source of his lyric, knew the *Raccolta di Novelle* of 1804 (he was born in 1809), or the *Cento Novelle Antiche* of 1825. The words of Palgrave and of Hallam Tennyson hardly sound as though it were Roscoe's translation⁶ (1825) which Tennyson knew.

THE NAME GUINEVERE.

Tennyson's spelling, Guinevere, seems to be an arbitrary modification of Malory's Guenever. The

³ *Lyrical Poems by Alfred Lord Tennyson*, 1885.

⁴ *Memoir*, i, 91.

⁵ *Early Poems by Alfred Lord Tennyson*, 1900.

⁶ *Poems by Tennyson*. Van Dyke and Chambers, 1903, p. 363.

¹ *Herrig's Archiv*, LXXXIII.

² Bohn's Antiquarian Library, 1805, 2nd ed. revised by J. O. Hallowell, 1848.

poet's usual sources for his proper names in the *Idylls* are, as indicated above, Malory, Ellis, Geoffrey of Monmouth, and the *Mabinogion*; and this case is one of his few departures. Forms of the name are almost countless. To cite some of them, Crestien de Troyes has Genièvre, so Wace. Pierre of Langtoft has Gainovere, Alain Bouchard, Guennaran. German forms are Ginover, and Ginevra (so the Italian of Ariosto and Petrarch). English forms are Wenhauer (Layamon), Guerwar (Robert of Gloucester), Guenor (*Gawayn and the Grene Knight*), Gaynour, Wanour (*Morte Arthure*, Thornton MS.). Hughes has Guenevera (*Misfortunes of Arthur*), Heber Ganora (*Morte Arthur*, 1841), Simcox Ganore (*Poems and Romances*, 1869), etc. One case with initial *Gui-* noted is Guinever, which occurs in a note in Ritson's *Ancient English Metrical Romances*, II, p. 40.

Possibly Tennyson derived his spelling from some definite source; but it seems much more probable that he made over Malory's name to please his poetic fancy, much as he coined the name of the Queen's father, Leodogran (*The Coming of Arthur*) from the Leodograunce of Malory and the Leodegan of Ellis.

Tennyson's Guinevere is now much the most familiar version of the name, and is often found even where it should not be. The poem by William Morris, *The Defence of Guenevere*, 1858, suffers especially from Tennysonian influence. A few of many instances noted of inaccurate quotation are: Ryland, *Chronological Outlines of English Literature*, 1890, pp. 212, 311; "William Morris' *Defence of Guinevere*", R. P. Halleck, *History of English Literature*, 1900, p. 92 (uncorrected in revised editions); "*The Defence of Guinevere*, Morris' earliest volume," V. D. Scudder, *Introduction to the History of English Literature*, p. 511.

LOUISE POUND.

University of Nebraska.

NOTES ON GOWER.

Mr. Macaulay in his recent edition of the *Works of Gower* fails to give a satisfactory explanation of the difficulty he finds in the comparison of Stealth, who, the poet states (*Conf. Amant.* v. 6498 ff.),

"stalketh as a Pocok doth,
And takth his preie so covert,
That noman wot it in apert."

In the *Mirour de l'omme*, the editor also fails to give a satisfactory comment on the lines (23449 ff.),

"Oultre mesure il s'est penez
D'orguil qant se voit enpenez
Paons, et quide en sa noblesce
Qu'il est si beals esluminez
Que nul oisel de ses bealtés
Soit semblable a sa gentillesce;
Et lors d'orguil sa coue dresce
Du penne en penne et la redresce,
Et se remire des tous léés,
Trop and orguil, trop ad leesce;
Mais au darrein sa joye cesse,
Qant voit l'ordure de ses piés."

Both of the passages are explained by a couple of phrases from the *Exempla* of Jacques de Vitry. In one place Jacques is speaking of a woman who "Casta est quoniam nemo rogavit." Such he says is the "Pavo qui turpes habet pedes, pulchras pennas, cum laudatur superbit et caudam attolit, . . . caudam expandit, sed tunc turpitudinem detegit" (T. F. Crane, *Exempla of Jacques de Vitry*, p. 114). In this same passage one of the characteristic features of the bird is a "passum latronis," and in another exemplum, when speaking of wayward children, the writer says, "pavo passum habet latronis, et ipsi de domibus parentum ad ludos et choreas furtive recedunt" (*ibid.* p. 115). In the Middle English version of the *Gesta Romanorum* (J. H. Hertridge, *Early English Versions of the Gesta Romanorum*, p. 159), is found an equivalent expression "for the pecok goth like a thef," a phrase not found in the text published by Oesterly, nor in the analogues noted by him (*Gesta Romanorum*, pp. 484-5, 733).

That Gower made use of some such collection as that of Jacques de Vitry is evident from the fact that in the *Exempla*, we find a version of the story of Nero in hell, the source of which was unknown to the editor (*Mir.* 24469 ff; *Exempla*, p. 146); and that of the envious and avaricious companions (*Conf. Amant.* II. 291 ff.: *Exempla*, pp. 212-213). The story of Jerome's chastisement for being a Ciceronian (*Mir.* 14670), is used as an introduction to the story of Sella, from which Gower borrowed a phrase of a distich, attributed

to Sella on his renunciation of the world (*Exempla*, pp. 12, 146; *Vox Clamantis*, iv. 1214, cf. iii. 2035).

GEORGE L. HAMILTON.

University of Michigan.

ENGLISH DRAMA.

The English Heroic Play: a critical description of the rhymed tragedy of the Restoration, by LEWIS NATHANIEL CHASE. New York. The Columbia University Press, 1903. Pp. ix, 250.

Mr. Chase's book constitutes a third of his contemplated work; the other two parts are to be "an enquiry into foreign origins and parallels," and "a history of the type in England, the occasion for its introduction, and the causes and stages of its decline." The present volume is "a critical survey of the plays with the object of determining the type."

The book opens with its most unsatisfactory chapter. The chapter is entitled "The Definition," but it does not justify its name. The heroic play is defined as one written in heroic couplets—a definition adopted for the sake of "precision and a desire for a certain unity," and yet the author admits "the absence of any fixed usage in the employment of rhyme as a necessary element in the heroic play" (p. 6). A literary form is not defined by the indication of an inconstant attribute. This chapter had better been omitted and the reader left to make his own definition from what follows.

In his treatment of plot Mr. Chase considers the various dramatic forms into which the heroic element enters—the opera, comedy—appearing as tragi-comedy,—history—rare,—and tragedy—the natural setting. He touches very vaguely on the difference between the English and the French drama of this type, and then indicates what constitutes the raw material of the heroic play. This is a theoretical conflict between love and honour under various manifestations in which love always triumphs. The English never could abide the high-strung sense of honour which characterized the Spanish even more than the French. No mention is made of the frequent combination of

political matters with love intrigues, of the lover and his mistress often belonging to opposed parties and thus complicating the political situation. War is usually the background for these plays, and it furnishes occasion for the hero's valorous deeds, and affords distressing situations for the heroine.

The longest chapter in the book—and the most satisfactory—is given to character, and it makes pretty clear what is meant by the "heroic" personality. There is no such thing as character development. The characters are types not persons, and these types are limited. They belong only to the nobility; there is no comic element, no middle or lower class. The hero is always a lover, and his unsuccessful rival is either a friend or an enemy. The women are voluble in love, but not truly passionate. Like the heroes they love at first sight. In addition to the types which Mr. Chase has mentioned he might have noted among the women the interesting and unprincipled character of Lyndaraxa in the *Conquest of Granada*, who plays fast and loose with her infatuated lover; the very human Felicia, the mother of St. Catharine in *Tyrannic Love*, who is horror stricken at the prospect of death, and makes a piteous appeal to her daughter to renounce Christianity and save her mother; the love-lorn Valeria in the same play, who loves in vain and furnishes another instance of self-sacrifice, which Mr. Chase finds so rare in the women of the heroic drama (p. 87). There is also the unsuccessful lover who is used by the secondary heroine to bring the man she loves into her presence, as Placidius brings Porphyrius to Valeria in *Tyrannic Love*. Indeed St. Catharine herself is a somewhat remarkable type, since her attitude toward her faith corresponds to the constancy of the secular heroine under persecution to her lover. Her self-sacrifice unto death and her renunciation of all her filial feelings are of the same "heroic" temper as the sufferings of other heroines for the sake of love.

Mr. Chase's fourth chapter groups under "Sentiment" several short expositions on 'Love and Honor,' 'Reason,' 'Woman,' 'Friendship,' 'The People,' and 'Patriotism.' These are mostly elaborations of what has already been indicated in the preceding chapters. The quotations to demonstrate that virtuous marriage is hateful to the

dramatist, because it interferes with love, are spoken in character and do not necessarily stand for his own opinions. The summary at the close of the chapter seems superfluous.

In his last chapter Mr. Chase points out the general traits of the heroic drama, adding nothing, so far as I have observed, that would not be evident on reading half a dozen typical plays. The statement with its illustrative quotations that "the attitude towards life is pessimistic" (p. 180) does not deserve the significance Mr. Chase seems to attach to it, since this pessimism was but part of that unmeaning sentimentalism which runs all through the heroic drama. The statement that *The Indian Queen* is the "first English play whose scene is laid in America" (p. 155) is not correct, since D'Avenant's *Cruelty of the Spaniards in Peru* and his *History of Sir Francis Drake* were published in 1658 and 1659 respectively, whereas Dryden and Howard's play was not acted till 1664. It is rather odd that in this connection hardly a word is said about what Saintsbury calls the "amatory battledore and shuttlecock" dialogue in scenes of disputation. It abounds in Dryden and is one of the early marks of the heroic play in D'Avenant.

The first appendix discusses with liberal quotation from Dryden and others the relation of the heroic play and the opera; the second gives a brief survey of three heroic plays, the *English Princess*, Sedley's *Antony and Cleopatra*, and Orrery's *Henry Fifth* with Shakespeare's plays on the same subjects. The third appendix contains a couple of quotations burlesquing the heroic play, and the fourth give "a list of plays written partly or wholly in heroic verse, together with representative references, 1656-1703." A full index follows.

JAMES W. TUPPER.

Harvard University.

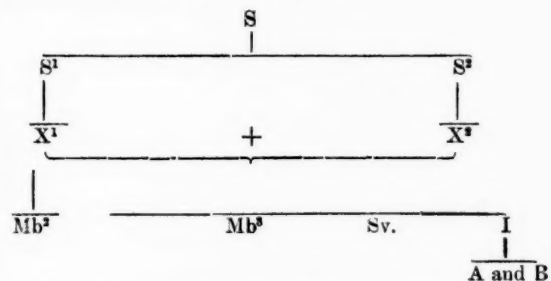
THE THIDREKS SAGA.

Om Didrik af Berns sagas oprindelige skikkelse, omarbejdelse og håndskrifter, af HENRIK BERTELSEN. København, 1902. 8vo., 195 pp.

The Thidreks saga is preserved in four manuscripts: 1. Royal Library of Stockholm, parch-

ment fol. no. 4 (Mb); 2. A. M. 178 fol. (A); 3. A. M. 177 fol. (B); 4. Two manuscripts of a Swedish translation (Sv.) Mb was written by five hands. That part written by the first two, namely through chapter 196 of Unger's edition (with the exception of a few chapters) Bertelsen designates as Mb²; that part written by the three last hands, in general terms the second half of the saga, he designates as Mb³.

The author of this treatise devotes one hundred and twenty pages to a minute exposition and analysis of the contents of the saga in an attempt to show what must have in all probability constituted the original saga and what parts must be the later interpolations of the saga-author. The conclusion reached is as follows: all extant manuscripts go back to one manuscript which gives the beginning of the saga in a relatively original redaction, but which has been continued and corrected according to a manuscript of an altered redaction. The relatively original redaction is found in Mb², the altered redaction in Mb³. The relation of the extant manuscripts to each other is explained according to the following table:



S is the original saga. S¹ is a complete MS. of the relatively original redaction. S² a complete MS. of the altered redaction. X is the original MS. for all extant manuscripts, X¹ its first part corresponding with Mb², X² its last part corresponding with Mb³. S¹ from which the first part of X was written did not contain the accounts of Sigurd, Walter and Falka (probably also several minor narratives). The writer of X² while continuing X¹ saw that these passages were lacking in X¹ and accordingly inserted them from his original S². Based upon this completed MS. X¹ + X² Bertelsen supposes a copy I from which he derives both A and B. X¹ + X² was further used in completing Mb²; and finally from X¹ + X² was made the Swedish translation.

The main difference between this explanation of the relation of the manuscripts and that advanced by Unger in the introduction to his edition of the saga is that the latter looks on Sv. as a direct translation of Mb.

Bertelsen's argument for such an analysis of the saga is based upon inconsistencies and contradictions within the text. His method may be illustrated by mentioning the points which he brings forward in support of his theory that the account of Sigurd's youth did not form a part of the original saga, namely: in chapter 163 Mime is introduced as if for the first time in the saga, whereas he had already been mentioned in chapter 57. In like manner King Isung of Bertangaland appears in chapter 168 as if for the first time, but he had already been mentioned in chapter 134; such double accounts are not found elsewhere in the saga. Furthermore, in chapter 26 Valdemar is named as King of Poland, which is a dependency of Russia, but in chapter 155 Poland is an independent kingdom and its ruler is not named.

The chief value and interest attaching to this treatise, it seems to me, lies in the fact that some light is thrown on the manner in which one saga-author, who may be taken as a representative of them all, goes about his work. We see that the sagas in the form in which they have come down to us must be based very largely on written originals as well as on oral tradition.

C. M. LOTSPEICH.

Haverford Grammar School.

ELEMENTARY FRENCH READERS.

Easy French, a Reader for Beginners, with word lists, questionnaire, exercises and vocabulary, by Wm. B. Snow and Charles P. Lebon. Boston: D. C. Heath and Co., 1903.

Simple French, edited with composition exercises and vocabulary, by Victor E. François, A. M., and Pierre F. Giroud, B. ès L. New York: Henry Holt and Co., 1903.

A French Reader, arranged for beginners in preparatory schools and colleges, by Fred Davis

Aldrich, A. B., and Irving Lysander Foster, A. M. Boston: Ginn and Co., 1903.

The appearance of three works of the same character within the course of a year would indicate that the want of such classbooks had been felt. All teachers of elementary French will doubtless admit that the *Readers* of a generation or even a decade ago, in spite of their good qualities, are lacking in many essentials. It is no disparagement to their authors that this should be so. Conditions have changed. The *clientèle* has developed and the movement for reform in modern language teaching has called for elementary text-books better suited to the work as it is now done in the best schools.

The efforts of editors and publishers to meet the new conditions are worthy of praise. If it was no easy task to prepare a reader for beginners a generation ago, it is a much more difficult matter to-day. Then modern languages were taught only in colleges, or in schools which were strictly preparatory for college: now they are taught in all the better high schools, where they have to a large extent supplanted the ancient Classics with pupils who are not looking forward to a strictly Classical college course. Formerly there was but one way of teaching modern languages that was recognized as educational, namely, the grammar and translation method; at present there are many methods more or less direct in character. In fact it may be said that every good teacher has a method of his own, elaborated from the study of pedagogical principles as applied to language teaching and his own experience in his own peculiar conditions. The editor of an elementary French Reader has therefore to satisfy a large *clientèle* with very different aims, conditions of work, and methods of practice. It is not to be wondered at, therefore, that no one of the three *Readers* mentioned at the head of this article has attained the distinction of an ideal elementary reading book. The requirements of the trade, the unsettled methods of language teaching, doubtless compelled the editor of each to sacrifice some of his own principles in the construction of his work.

The three works are made up on very much the same lines. In general the editors have been influenced by the same principles, and yet the divergences are numerous and marked. It is not

the aim of this article to review them in detail. That would be barren of results, good or bad. The three works may, however, serve, taken collectively, to establish certain principles for the compilation and arrangement of elementary readers under existing conditions. Whatever may be the character of the school in which a modern language is taught, high school, academy or college, and whatever may be the method of instruction, translation, reading, direct or natural, there are certain characteristics that will be found equally desirable in the first reading book. These essentials are:

1. Short selections each one of which may be comprised in a single lesson. At this stage of the learner's progress he appreciates brevity. A long selection discourages, if it does not frighten him. The natural difficulties of the language and the strangeness of the new idiom make it hard for him to follow a long composition. Such selections can be best used later in separate texts. It is useless to burden an elementary reader with them.

2. The selections should be stories, not descriptions. This principle is followed by all the readers mentioned. Not only should descriptive selections be discarded, but the descriptive portions of the stories should be eliminated as far as possible. The more nearly the story approaches to a bare recital of the facts, the better it succeeds with the class and the more it encourages the practice of thinking in the new language.

3. The text should be simplified. It is folly to argue that the learner must be brought face to face at the very outset with the idiomatic difficulties of the language, else he will never master them. He who argues thus confesses himself ignorant of the first principles of the science of education. The first readings should be simple; the very first, very simple. This does not imply that they should be silly, or even childish. A plain story of modern life can be narrated in the simplest manner, and the editor of an elementary reader need not apologize for reducing his text to a form that is easily comprehensible to the beginner.

4. The subject-matter need not necessarily be legendary. In their literary form fables and folklore are often very difficult reading. If the practice of simplifying the first texts is admitted, it

will be found as easy to arrange modern stories for easy reading as it is to arrange fables, and the transition to regular texts in the later study will be less abrupt.

5. Reading and writing should go hand in hand. Therefore it is a convenience to both pupil and teacher for the reader to contain exercises for writing. The pupil must employ the vocabulary and the forms that he already knows. A writing exercise should follow each selection. Care must be taken, however, to make it different from the text. It should employ the vocabulary of the text, but never be a translation of it, or any part of it. Neither should it call for the most unusual words of the text. The writing exercise in the elementary stage is a drill on correct, easy, usual construction, not primarily a vehicle for enlarging the vocabulary.

These five features seem essential to an elementary reading-book no matter where, how or by whom used. Other features would be desired in some classes and still others, or different ones, elsewhere. The three publications mentioned above recognize some of these essential principles, but no one of them includes all. This omission or divergence constitutes, in my judgment, a defect in these otherwise meritorious readers.

EDGAR E. BRANDON.

Miami University.

GERMAN LANGUAGE.

KLARA HECHTENBERG: *Der Briefstil im 17. Jahrhundert*. Ein Beitrag zur Fremdwörterfrage. Berlin: B. Behr, 1903. 8vo, 48 pp.

This investigation is a continuation of research embodied by the author in a dissertation entitled *Das Fremdwort bei Grimmelshausen. Ein Beitrag zur Fremdwörterfrage des 17. Jahrhunderts*. (Heidelberg, 1901.) The term *Brief* is used broadly to include not only letters in the narrower sense, but also *Zeitungsberichte*, *Gespräche*, *Diskurse*, *Tagebücher*, etc. (p. 1). In view of the strictly lexicological nature of the work, the title of the treatise would be more accurately descriptive if worded as follows: *Über das Fremdwort im deutschen Briefstil des 17. Jahrhunderts*.

The whole mass of foreign words, discovered in the sources chosen, is arranged in three alphabetical lists,—the first two gleaned from political, the third from literary documents. The basis of the first list is Gaedeke's edition of *Wallensteins Verhandlungen mit den Schweden und Sachsen*, 1631–1634. Fr. a/M., 1885. It is supplemented by additional foreign words contained in Erdmannsdörffer's edition of *Urkunden und Aktenstücke zur Geschichte des Kurfürsten Friedrich Wilhelm von Brandenburg* (Bde. 1, 4, 6–8). Berlin, 1864–1884; in Gindely's *Waldstein während seines ersten Generalats im Lichte der gleichzeitigen Quellen* (1625–1630). Prag, 1886; in Opel's *Die Anfänge der deutschen Zeitungsprosa 1607–1650*. Leipzig, 1879; in Hallwich's *Wallenstein's Ende: ungedruckte Briefe und Akten*. Leipzig, 1879; in Schaching's *Maximilian I. der Grosse Kurfürst von Baiern*. Freiburg i/B., 1876; and in Landberg's *Zur Biographie von Christian Thomasius*, etc. Bonn, 1894. The second list is confined to words quoted from Orlich's *Briefe aus England über die Zeit von 1674–1678*, etc. Berlin, 1837. The basis of the third list is *Dialogues. Ein neu nützlich und lustigs Colloquium von etlichen Reichs-Tags-Punkten*, 1653. In this list are also other foreign words gathered from Guhrauer's *Leibnitz*, etc. Breslau, 1846; from Hamel's *Briefe von J. G. Zimmermann, Wieland, A. von Haller an Vinzenz Bernhard von Tschärner*. Rostock, 1881; from Kramer's *A. H. Francke*, etc. Halle a/S. 1880–82; from Spener's *Theologische Bedencken und andere briefliche Antworten*, etc. Halle, 1712; from Ziegler's *Denkwürdigkeiten der Gräfin Ulfeldt*, etc. 2. Aufl. Wien, 1879; from Rausch's *Christian Thomasius als Gast in Erhard Weigel's Schule zu Jena*, etc. Jena, 1895; from Wirth's *Moscherosch's Gesichte Philanders von Sittewalt*, etc. Erlangen, 1887, and *Carolus V. imperator. Discours ober Kayser Carolen des Fünfften mit dem König aus Frankreich . . . gehaltener Schlacht vor Pavien*. Amberg, 1609.

In each list the author attempts to indicate by means of spaced type those foreign words not current in the German of to-day, although admitting in a footnote, p. 4, the subjective nature of this classification in view of the multiplicity of dialectic usage. In each list the author indicates also by marginal abbreviations at the right the

national source of the foreign words, whenever this is not Latin. Only in case of the *Briefe aus England*, *Wallensteins Verhandlungen*, *Das Colloquium*, *Die Denkwürdigkeiten der Gräfin Ulfeldt*, and *Der Discours* has the author attempted an exhaustive examination of the texts. In the case of the other works, representative portions have been chosen, sufficiently large to insure a fair estimate of the ratio of the foreign words to each 10,000 words of the individual texts. The average ratio in the case of the political letters (lists 1 and 2) is 496 (397 different) foreign words to each 10,000 words examined. The corresponding average of the literary letters is 336 (302) to 10,000. The average of the whole bulk of letters is 390 (329) to 10,000. This ratio considerably exceeds that shown by the novelistic and didactic works (131 (60) to 10,000) treated in the author's earlier investigation. Only a single source employed in the latter (*Das Fremdwort bei Grimmelshausen*), i. e., Schuppius' *Bücherdieb* exceeds, with its ratio of 454 to 10,000, that of the *Briefe*. A single work, tested for the present investigation (*Discours ober Kayser Carolen*), falls below the average for Grimmelshausen, etc., with the ratio of 72 (54) to 10,000.

In view of these statistics Dr. Hechtenberg's inference (p. 45) is: "Demnach ist zweifelsohne, dass der von Satirikern und Sprachreinigern ausgesprochene Tadel in Bezug auf den Fremdwörtergebrauch im 17. Jahrhundert hauptsächlich den Briefstil und somit auch die Umgangssprache der Zeit im grossen und ganzen betrifft." A somewhat different interpretation of the facts seems to the present writer more natural. The style of correspondence is because of its greater informality less influenced by literary standards and by critical prescriptions like the hostility manifested by the *Sprachgesellschaften* of the 17. century towards foreign terms than is that of the novel or the didactic treatise. It seems, therefore, reasonable to ascribe the relatively slight proportion of foreign words in the novelistic and didactic literature of the period to the conscious heed paid by the makers of literature to the vigorous efforts of the linguistic reformers. Habit and tradition in favor of the foreign, particularly the Latin, term would be comparatively undisturbed in the greater privacy of epistolary style.

Another interesting fact revealed by the statistics of the two investigations is mentioned without comment by Dr. Hechtenberg. Only one-half of all the foreign words gleaned from the *Briefe* are in regular circulation to-day, whereas Grimms-hausen and the other authors examined in the dissertation use foreign words of which 81 and 75 per cent. respectively are to-day in actual use. This seems to point to the conserving force of literary sanction, as chief cause of the discrepancy. Foreign words are from this point of view like slang. Both depend largely for transmission to future generations upon the chance of adoption by good literature. In the absence of such adoption they usually share the ephemeral lot of all fads.

Dr. Hechtenberg intends to utilize her dissertation and her treatise upon *Briefstil* as preliminary studies for a "Fremdwörterbuch des 17. Jahrhunderts" (p. 4). This prospect lends additional interest to these substantial contributions to modern German lexicology.

STARR W. CUTTING.

University of Chicago.

SPANISH LITERATURE.

Two Old Spanish Versions of the Disticha Catonis, by KARL PIETSCH. Chicago, University of Chicago Press, 1902. 4to, 42 pp.

The material collected by Prof. Pietsch, concerning this didactic work, forms an interesting and welcome study. The popularity of the Latin versions in Spain is attested by nine manuscripts and at least five prints. In the year 1467 the *Disticha* was translated into "redondillas de ocho versos" by Maestro Martín García, and twenty-five years later appeared a version in "arte mayor" by Gonzalo García de Santa María. Earlier than either of these two translations is one in "quaderna via," which is known to us, however, only through five sixteenth-century prints. The popularity of the *Disticha* in Spain is further attested by the numerous references to it in early Spanish literature, from the time of the *Alexandre* and *Siete Partidas* down to that of the *Arcipreste de Talavera* and the poets of the *Cancionero de Baena*.

The above outline will give some idea of the scope of the first part of Pietsch's study, in which he has presented a mass of valuable facts in regard to the early Latin manuscripts and prints, the early Spanish translations, and the allusions to the *Disticha* before the year 1500. The two earlier Spanish translations are studied in detail, and are set forth in copious extracts from a forthcoming critical edition. The earliest of these translations, that in "quaderna via," is known to have been utilized in the treatise *Sobre el Credo*,—a theological discussion attributed to Pedro Pascual, who died in the year 1300. Consequently, Pietsch concludes that the Spanish poem in question "belongs to the thirteenth century," and presents twenty-eight stanzas of his critical text of this poem based on the above-mentioned date. As a matter of fact, the author of the *Credo* was not Pedro Pascual who died in 1300, but "Maestre Alfonso de Valladolid que ante había nombre Rabi Amer de Burgos." The identification of the real author of the *Sobre el Credo* is due to an article by R. Menéndez Pidal, *Sobre la Bibliografía de San Pedro Pascual*, in the *Bulletin Hispanique*, Oct.-Déc., 1902, pp. 297-304. It is obvious, however, that Pietsch's work was finished before the appearance of Menéndez Pidal's article, for in the American publication the reverse of the title-page shows that the book was "Electrotyped November 1, 1902."¹

According to Amador de los Rios, *Historia Crítica*, iv, pp. 83 and 89, Alfonso de Valladolid was born in 1270 and died in 1349, from which it would appear that the Spanish poem in "quaderna via" was composed some time between the last years of the thirteenth century and the middle of fourteenth. In the light of the extant but modernized versions of the poem, it is a difficult task to fix the date with more precision, but it is possible that Pietsch's future investigations may throw more light on the subject.

As mentioned above, the book before us con-

¹ The same explanation holds for Baist's note on the terminations of the imperfect indicative, in *Krit. Jahrb. über die Fortschritte der Rom. Phil.*, Erlangen, 1903, V, pp. 399-403 (cf. Pietsch, p. 32), and for Menéndez Pidal's remarks on the gerund formed from strong-perfect stems, in the *Revista de Archivos*, Oct., 1902, p. 285 (cf. Pietsch, p. 41).

tains a critical text for twenty-eight stanzas of the poem, which the editor begs "to have considered as a first attempt." In regard to this constructed text, the work is sound, the alexandrine verses are restored, the footnotes contain much confirmatory material and comments on the doubtful passages, and the versions of four printed editions face each page of text. There are, however, several points in which the present reviewer differs from the editor: The *c* before *e* and *i* (*deuocion* 1b, *mancebo* 3a, etc.) should be restored to *ç* in conformity with thirteenth-century usage.—It is doubtful if *gran* (1b, 3c, etc.) is admissible in place of *grand* or *grant*.—The apocopated form *tod* in *tod mandamiento*, 6a, of which the editor expressed doubt, seems impossible, since such a form is regular only before a vowel or a dental consonant.—*Pareze* 109b (= *pareçe se*) is doubtful. While the apocopated *parez* for *pareçe* is correct in itself, if we add or join to it the pronominal *se* the natural law of assimilation would cause the voiced sibilant *z* to become voiceless *ç*. A more natural reading of the verse would be *Ca aparez la vianda por la boca abrir*, thereby retaining the initial word of the extant texts.—In verse 53b, the reading *Com(o) faz el paxerero* would necessitate less change in the extant versions than the adopted reading *Como (haz) el paxerero*.—Finally, there are several cases where the editor has adopted a principle of text construction which is at least open to discussion; e. g. the use of *ñ* for *nn* (*engaña* 53d, *daño* 65b, etc.); the admission of enclisis with *lo* or use of accusative *le* in referring to inanimate objects (*Si ouieres lazerio, lieual con alegria* 10a); *mb*, *mp* for *nb*, *np* (*nombre* 2a, *limpieza* 9c, etc.); *como* for *commo* 1c, etc.).

The book concludes with two appendices. The first treats of the terminations of the imperfect indicative of the second and third conjugations, and contains much new and interesting material in support of Hanssen's theory that the terminations in question are *ía*, *iés*, *ié*, *iémos*, *iés*, *ién*. The present reviewer accepts the theory only within a certain limited field, and as he intends to treat this subject in detail in a future number of *Modern Language Notes*, the discussion may be omitted at this time. There are, however, two principles which Pietsch establishes in a satisfactory manner; namely, that the *ía* form of the third person sin-

gular is the proper one in rhyme and at the end of the first hemistich. In the second appendix we have a conclusive study in support of the gerunds formed from strong-perfect stems.

In short, the treatise on the *Disticha Catonis* forms a valuable addition to our knowledge of Old Spanish. The material is well arranged and accompanied by appropriate commentary, especially in regard to bibliography and linguistics. Furthermore, while the author's conclusions in regard to the date of the oldest Spanish version of the *Catón* must be revised in the light of more recent investigations, we have to thank him for bringing to our notice an old Spanish poem which, heretofore, had remained practically unknown.

C. CARROLL MARDEN.

Johns Hopkins University.

GERMAN LITERATURE.

GOETHE: *Hermann und Dorothea*. Edited, with Notes, by C. A. BUCHHEIM, Ph. D., M. A., late Professor of the German Language and Literature in King's College, London, and Emma S. Buchheim. With an Introduction by Edward Dowden, LL. D., D. C. L., Professor of Oratory and English Literature in the University of Dublin, President of the English Goethe Society. Oxford: At the Clarendon Press, 1901. xxxvii + 152 pp.

The *Hermann und Dorothea* of Goethe has been for many years a favorite text with the editors of German classics. All who love the poem will welcome the edition by Dr. Buchheim. Many a teacher of German will be strangely moved as Dr. Buchheim's edition comes to his desk, realizing as he must that it is the last of a long series of texts so well edited by this pioneer editor.

To those who know but little of Dr. Buchheim's active and fruitful life the Biographical Sketch by his daughter Emma S. Buchheim, with which the book begins, is all too brief. One can easily believe that the privations and vicissitudes of his early life, his love of all literary work for its own sake, his investigations into the realm of German Literature must have developed the

eminent scholar and noble man that Dr. Buchheim proved to be.

Carl Adolf Buchheim was born January 22, 1828. He was a student at the University of Vienna in 1848 when his too active participation in the movement for political reform necessitated his flight from Austria. Travelling through Germany, Switzerland, Belgium, and France, he finally went to England, in which country alone in Europe he was not subject to extradition. It was not long before he established himself as a teacher, and in 1863 he was appointed Professor of the German Language and Literature at King's College, London, which position he held till his death in 1900. Such a life of service and meritorious record is certainly worthy of imitation and emulation. The thought which stimulated Dr. Buchheim to persistent endeavor is contained in the well-known line from Goethe's *Iphigenie*, with which quotation the Sketch closes:

"Ein unnütz Leben ist ein früher Tod."

In a new edition of a poem which has been so frequently edited and on the whole so well edited, we have a right to expect improvement along old lines or development in new lines. It is a question if our expectations are fulfilled in either respect in the present edition. Throughout the entire series of German texts so ably edited by Dr. Buchheim there has been an individuality not common to the editions of American scholars; but it seems as if Dr. Buchheim has hardly kept pace with the improvements made in some of our American editions. At any rate he has not recognized in this last work features which the reviewer has been pleased to see in many of our recent American editions of German texts.

The Introduction by Professor Dowden treats in an interesting manner, The Salzburg Exiles, The Process of Composition, Goethe and the French Revolution, Goethe's Hellenism, The Louise of Voss, and The Place and the Persons. The portion on Goethe's Hellenism is treated in an unusual manner. Instead of presenting to us in more or less detail the classical influences in Goethe's life conducive to the production of a poem of this kind, Professor Dowden uses most of the space under this caption in a reply to Edmond Scherer's sarcastic criticism of Goethe's

poem. I believe Professor Dowden has the better of the argument. It would have been appropriate if, at the close of this portion of his Introduction, Professor Dowden had chosen to cite examples from the poem showing in a marked degree the Homeric influence on Goethe. It is a matter of regret that Professor Dowden did not extend the limits of his Introduction so as to include the discussion of such questions as the Style, Text, Metre and Classification of the Poem, all of which subjects are thoroughly pertinent to an Introduction and would have been of interest and value to the student.

Of the text there is little to be said in the way of criticism or correction. The printed page certainly presents a crowded, even indistinct, impression. This is perhaps inevitable with the long hexameter verses and no breaks in the pages showing a change of thought or change of speaker. In a number of instances the lines are too long to be numbered with the multiple of five and the next lower or next higher number is used according as the preceding or following line offers room for the number. This irregularity might have been avoided had the lines been numbered on the left side of the page. A somewhat larger page would have produced a much better effect, or if the size of the page must be maintained to keep the book uniform with the rest of the series, then larger type, more liberal spacing and a larger number of pages should have been used. This is, to be sure, a small matter but at the present standard of book making even such small details should not be overlooked.

The text is collated with that of the Weimar edition, but offers numerous variations in the pointing. I believe the punctuation of the Weimar edition is preferable in the following instances. In Canto I, l. 130 a comma after *fort*; l. 167 a comma after *Runde*; in II, l. 34 Dr. Buchheim has changed *Schwangre* to *Kranke*; l. 124 there should be a comma after *Schlaf*; l. 147 a comma after *bauen*; in III, l. 17 omit the comma after *verfault*; l. 29 an interrogation point after *Pflaster*; l. 80 an interrogation point after *haben*; l. 93 a semicolon after *Muscheln*; in IV, l. 87 an interrogation point after *bleiben*; l. 88 an interrogation point after *Unfall*; l. 236 an exclamation point after *Vater*; lines 199 and 200 of the Weimar edition

have been omitted entirely; in V, l. 146 a comma after *dahin*; a comma after *zu*; l. 147 a comma after *Rasch*; in VI, l. 93 a semicolon after *köstlich*; l. 99 a semicolon after *wagen*; l. 100 the Weimar edition has a colon after *ward*; to me a semicolon seems preferable; l. 312 a semicolon after *bereitet*; in VII, l. 39 a semicolon after *schöpfen*; l. 162 a semi-colon after *gern*; in VIII, l. 19 the Weimar edition reads *kluges* instead of *gutes*; l. 85 a semicolon after *Hände*; in IX, l. 37 a semicolon after *vollenden*; l. 147 a colon after *getroffen*; l. 284 a period after *bereitet*; l. 285 a period after *dankbar*; l. 286 a semicolon after *auf*.

I have noticed but two slight errors in the press-work: xxxv, l. 10 and p. 51, l. 261.

I find more to criticise in the nature of Dr. Buchheim's notes than in the interpretation. The notes seem to me to be too much of a grammatical, too little of a literary nature; in this respect his edition suffers in comparison with our most recent American editions. If the *Hermann und Dorothea* is to be read by pupils of high-school age, the notes may be as numerous as Dr. Buchheim offers, though in many cases the free translation or paraphrase should be accompanied by a more literal translation or an explanation of the grammatical point in question. I believe great care should be exercised—greater than has oftentimes been the case heretofore—not to supply too many notes. If the pupil, turning to his notes, finds help of which he is in no need, he begins to lose confidence in their value and finally fails to consult them altogether. If the text is to be read by college students they may be appealed to more readily by a few suggestive literary notes than by a multiplicity of notes which are mainly grammatical or lexicographical. Such literary notes need in no way infringe on the province of the teacher, but may rather, by stimulating the pupil's thought in the preparation of his lesson, add much to the interest of the recitation hour.

With the interpretation in Dr. Buchheim's notes, I agree except in a few instances. In Canto I, l. 4 with the statement, "The verbs *rennen* and *laufen* are synonymous," it would have been advisable to have given examples showing the limitations of each, since they are not always interchangeable. L. 114 the force of *nur* is misinterpreted in the translation, "which are only

stowed away;" *nur* adds an indefinite force in a subordinate clause, equal to the English "ever" in "whoever," "whatever," etc.; the sense is rather, "The manifold goods what(so)ever a well appointed house contains;" cf. VI, 238; VII, 4. L. 181 the force of *erst recht* is not sufficiently brought out by, "it is just in time of danger," but rather, "it is above all in time of danger." In II, l. 175 I prefer the interpretation "fine and strong" for *feinem und starkem* rather than "fine and coarse." L. 212 is translated by Dr. Buchheim, "and round whom the half-silken shreds are hanging in summer," and he then adds, "Most commentators refer the word *Läppchen* to the light, short summer-coat worn in those days." If Dr. Buchheim accepts the latter interpretation his note could have been made more intelligible by implying it in his translation and following the translation with an explanation of the literal meaning of *Läppchen*. If he prefers "shreds" as the interpretation in this particular line, I can not agree with him, believing, as I do, that the word refers to the coats made of cheap, flimsy, half-silken material. In IV, l. 8 *doppelten Höfe* is translated, "the two courtyards containing respectively the stables and the well-built barns;" I prefer to refer this line to II, l. 138, to the two courtyards which, formerly separated by a partition, have since the conflagration and the marriage of the two children been joined together. L. 28 *unbehauenen* is "roughly-hewn," rather than "unpolished." In VI, l. 238 the same suggestions may be made as in the case of I, 114; *nur* should have a more indefinite force than is implied in, "that can afflict a loving heart;" it is rather "what(so)ever can afflict a loving heart." L. 247 I question if "tamely" best translates *sachte*; the word is in contrast with *eilendem* in l. 235 and has the meaning of "slowly," "noiselessly," "quietly," (i. e., so as to avoid attracting attention), to which *Beschämung* (l. 246) adds the element of embarrassment.

Apart from the above suggestions the edition is acceptably accurate. It is my belief that, while it will be a welcome addition to our list of annotated Goethe texts, it cannot fill the larger place occupied by two of our American editions, one of which equals it from the grammatical standpoint, while the other surpasses it from the literary standpoint.

An index and a brief bibliography would have been valuable additions to the edition.

ARTHUR N. LEONARD.

Bates College.

CORRESPONDENCE.

'FEWTER' AGAIN.

To the Editors of *Mod. Lang. Notes* :

SIRS:—I am glad that my request for information (*v. M. L. N.* xvi, 8) has induced Mr. A. C. von Noé to investigate a matter which apparently nobody clearly understands, and to embody the results of his researches in an interesting paper in *Modern Philology* (1, 2).

Mr. von Noé's conclusion is that the fewter was merely the felt covering of the saddle; that the knight, when about to charge, took his lance from his squire, fewtered it—that is, held it for awhile upright on the saddle—and then lowered it to a horizontal position for the charge.

To me this explanation presents these difficulties:—(1) Why should the knight, upon receiving his lance, stand it upright on the saddle before gripping it for the charge? (2) Why should this superfluous and rather irrational intermediate manœuvre be constantly mentioned in the descriptions of combats, as if it, and not the levelling the lance, was the important thing? (3) Where a knight is riding unattended (and therefore carrying his lance) (*e. g.* *Rauf Coilyear*, 809) as soon as he sees his enemy, or comes within charging distance, he fewters his lance and charges him. (4) Such phrases as: 'to him he priked, With spere festened in fewter him for to spille' (*W. of Pal.* 3436) seem to me quite incompatible with this explanation.

I have somewhere seen the suggestion that the fewter was a socket hung by a chain from the saddle. The knight might then use it as a support for the lance when carried vertically, and as a *point d'appui* for the charge; but nothing of the kind appears (so far as I have seen) in the old illustrations.

While I have read Mr. von Noé's paper with pleasure, I must confess that it leaves me in the state of mind of the old fellow in Plautus, after his friend has labored to clear away his doubts—

'nunc sum multo incertior quam dudum.'

WM. HAND BROWNE.

Johns Hopkins University.

POETA, POEMA, POESIS.

To the Editors of *Mod. Lang. Notes* :

SIRS:—Professor Saintsbury in his *History of Criticism*, II, 204, speaking of Ben Jonson's famous passage in the *Discoveries*, and the differentiation of *poeta*, *poema*, *poesis*, remarks that Dr. Spingarn "goes too far" in tracing this to Scaliger or Maggi. It is a "common form," says Professor Saintsbury, nearly as old as Rhetoric. I may point out that in the treatise *De Differentiis*, attributed to Cornelius Fronto (Keil, *Grammatici Latini*, VII, 525), the author distinguishes "*Poeticen et poesin et poema et poeticum. poetice est rei, ut historice, poesis operum contextus, poema certis pedibus et legitimis inclusa materia, poeticum in poeta utile est.*" Everybody came to discuss the matter. See Trapp, *Praelectiones*, I, 41: "per Poema . . . intelligendum est Opus Poetae; per Poesin, Actionem; per Poeticam, Artem sive Habitum." Trapp speaks of the constant confusion in the use of *Poesis* and *Poetica*. Scaliger, of course, had given the distinction in his *Poetics* (ed. 1561, p. 5); and Vossius, Cap. IV, § 1, defines *poema* as "*materia, opus,*" *poesis* as "*operatio seu actio quā poema contextitur,*" and *poetice* as "*habitus ipse praecepta ad poesin disponens.*" But Ben, as Professor Saintsbury hints, had before him in all probability the commonplaces which Scaliger and Vossius knew. Fronto's little treatise was accessible for Jonson in the Paris folio of 1516 (*Grammatici Illustres XII*) and in subsequent editions.

FRANCIS B. GUMMERE.

Haverford College.

THE FRENCH OF CHAUCER'S PRIORESSE.

To the Editors of *Mod. Lang. Notes*.

Chaucer's famous lines concerning his Prioress:

"And French she spak ful faire and fetisly
After the scole of Stratford atte Bowe,
For French of Paris was to hir unknowe."

have been the subject of some difference in opinion. Mr. Skeat, (*Principles of Engl. Etymol.*, Second Series, pp. 21, 22) dissents from the prevalent opinion that Chaucer is poking fun at Anglo-French in general. Mr. Skeat's position, however, is hardly a tenable one in the light of the well known passage from *The Testament of Love* (cf. Lounsbury's *Engl. Lang.* p. 75) and Walter Map's reference to "Marlborough French" (*Nugis Curialium*, 236).

In this connection I should like to quote a passage from *La Vie de Saint Thomas*, which, so far as I know, has never before been brought in as evidence in this case. In the Epilogue to this work, written at Canterbury probably in the Twelfth Century, the author says:

Guarniers li clers del Punt fine-ci sun Sermun,
Del martir saint Thomas et de sa passiun.
Et meinte feiz le list à la tumbel al barun:
Ci n'a mis un sul mot, se la verité non.
De ses mes fez li face Jhesu li pius pardon!

Ainc mès mieldre romanz ne fu fez, ne trovez;
A Cantorbire fu et fet et amendez;
N'i a mis un sul mot qui ne seit veritez.
Li vers est d'une rime en cinc clauses coplez.
Mis languages est buens; car en France fuit nez.

G. H. McKNIGHT.

Ohio State University.

SPANISH *he* (*he aquí*).

To the Editors of *Mod. Lang. Notes*.

Professor J. D. M. Ford's article (*Modern Philology*, Vol. 1, p. 49 ff.) suggested to me a closer study of the question there treated. The results are: *he* < **hae* as *ve* < *vae*; *fe* is later. For the semasiology cf.: 1) *evas* < **haibas* < *HABEAS* and *evades* < *HABEATIS*. *eva* is still Asturian; *evas* wrongly connected with *vadere* led to *evay*; *evad* is due to the other imperatives in -d. 2) *avad* <

habatis with the frequent loss of *i*, as *evad* < *evades*.

3) For E. *behold!*, Fr. *tiens!*, Germ. *halt!* a detailed study will be published soon.

K. PIETSCH.

University of Chicago.

AN INQUIRY.

Will you kindly allow me to ask for information through the medium of the *Modern Language Notes*? In editing *Doña Perfecta* I came across references to two authors wholly unknown to me and about whom I could learn nothing. They are Alonso González de Bustamante, author of the *Floresta amena*, and Mateo Díaz Coronel, author of the *Métrico encomio, fúnebre canto, etc., de la Reina de los Angeles*. The latter, I am inclined to think, is imaginary, though it is very possible that some such author and some such work may exist. The former is less likely to be imaginary. Through the kindness of the Rev. Mr. William H. Sloan, of the City of Mexico, my attention has been called to the existence of a *Floresta amena*, "a small book very little known, and of little value." Is this the *Floresta amena* referred to in *Doña Perfecta*, the author of which is Alonso González de Bustamante?

At the time *Doña Perfecta* was being prepared for the press I was still uncertain as to who Augusto Nicolás (page 85) was. I thought he might be either Augustin Nicolás, who wrote in French, Italian and Spanish, or Jean-Jacques-Auguste Nicolas, the French lawyer and philosophical writer. At that time I did not know that the latter's principal work had been translated into Spanish, and, for this reason, was hesitating between the two authors. Since then I have been informed, again through the Rev. Mr. Sloan, that Nicolás' principal work has been translated into Spanish by a priest, Francisco Puig y Esteve, under the title *Estudios filosóficos sobre el Cristianismo*, and that this translation is recommended as "a model of clear, limpid and philosophic Spanish."

The above information may prove of interest to readers of the *Modern Language Notes*, and I hope that some of them may have in their possession a few more facts regarding González de Bustamante and Díaz Coronel.

I should also like to learn something definite concerning Manzanedo, mentioned on page 49, line 17. And in what language are the two words *Desperta*, *ferro*, used as title to chapter XXI, on page 168? From what work are they taken?

Yours very truly,

EDWIN S. LEWIS.

Princeton University.

BRIEF MENTION.

Shakespeare. The International Edition of the Complete Works of William Shakespeare. With historical and analytical Prefaces, Comments, critical and explanatory Notes, Glossaries, a Life of Shakespeare, and a history of the early English Drama. And an Index, by EVANGELINE M. O'CONNOR, to the Works of Shakespeare, giving references by topics to notable passages and significant expressions, brief histories of the plays; geographical names and historical incidents; mention of all characters and sketches of important ones, together with explanations of allusions and obscure and obsolete words and phrases. In thirteen volumes. New York: The University Society.

Shakespearean Classics. Shakespeare the Man, by WALTER BAGEHOT; Why Young Men should Study Shakespeare, by C. ALPHONSO SMITH; How to Study Shakespeare, by HAMILTON WRIGHT MABIE. New York: The University Society.

Here are thirteen volumes (of about 500 pages each) and a pamphlet, packed full of good matter, and beautified by several hundreds of illustrations. In the words of the publishers:

"The text is copiously illustrated with rare woodcuts, characteristic of Shakespeare's time, and reproductions of the title pages of the early editions of the plays. There are also numerous full-page illustrations inserted by hand. Among the illustrations are chromatic plates printed in life-like colors of Ophelia, Falstaff, Portia, Joan of Arc, and other heroes and heroines of Shakespeare. The photogravures are printed on Japan vellum paper. A photogravure portrait of Shakespeare forms the frontispiece to his Life. Interesting features among the illustrations are facsimile reproductions of Shakespeare's Will, with its antique spelling, and its many erasures and interlineations, and the facsimile of the register of Shakespeare's baptism, taken from the records of the Church of the Holy Trinity, at Stratford-on-Avon."

All the plates are new, the paper is white and smooth, the type is beautiful old style long primer and brevier, and the margins are so wide that one can't resist making useful notes on them.

"Though several plays are included in each

volume, each play is complete in itself, with notes and glossaries. The sets are durably and handsomely bound in art cloth or half leather, stamped in gold." This is a 'publishers' edition' for general use, and as such it is excellent. The text is good. There are two sets of notes, critical and explanatory; a separate glossary follows each play, which is introduced by a preface, the "argument," and by selected critical comments of scholars; and there is also with each play a "Plan of Study," giving "suggestions and questions relating to each act and scene." The twelfth volume should be described. It is admirably opened by Gollancz's "Annals of the Life of Shakespeare." Then follow the essay by Bagehot; "Self-revelation of Shakespeare," by Leslie Stephen; "The English Drama," by Richard Grant White; and Baynes's "Culmination of the Drama in Shakespeare." The volume is completed by the inclusion of the separate editions of the poems according to *The Temple Shakespeare*. This brings us to the briefest description of these volumes. They reproduce *The Temple Shakespeare* with the addition of such features as have been named. Special merit is claimed for the "Explanatory Notes," selected and adapted from "the latest and best authorities," and for the very useful *Topical Index* which constitutes the thirteenth volume. Altogether, the publishers' estimate of these volumes may be accepted, and the general reader should be grateful for an attractive set of books, at a low price, which furnish the essentials for a very sound, extensive, and sympathetic study of Shakespeare.

A Study of Metre. By T. S. OMOND. London, Grant Richards, 1903. 8vo., pp. xiv, 159.

"*Isochronous periods* form the units of metre. Syllabic variation gets its whole force from contrast with these, is conceivable only in relation to these" (p. 4) . . . "The way to scan a poem is to discover its time-measure, and then consider the relation of syllables to time. Words and parts of words, their stresses and quantities, are less important than rhythm; syllables need not always be contained wholly in a particular period" (p. 85).

These brief statements represent the doctrine of

this new book on English metre. The inference is warranted that Mr. Omond has much to say of the rhythmic value of pauses; but it will be found that he is not clear in distinguishing a pause from a prolongation of a sound or a syllable. Moreover, with the iteration of his doctrine in the light of illustrations, there is usually not a perceptible gain in other minute and necessary distinctions. For example, after the scansion of Browning's *Cavalier Song*, in which the uniform march of the syllables is the determining rule of the rhythm, we are again to infer that "Syllables do not keep accurate time, and do not succeed each other with uniformity sufficient to constitute *feet*. The real uniformity is one of time, and it is a uniformity actual, palpable, measurable" (p. 87). There is much enthusiastic setting forth, in a manner that is not unattractive, of well established truths concerning time, pause, accent, and quantity as elements of English rhythm; but these truths are at times mixed with half-truths and with enticing errors, so that the reader is rather stimulated to inquiry than brought to a complete view of the method by which his poets are to be scanned. Indeed the author does not aim to be complete. He is contending for a particular view as to the true foundation of English rhythm, its primary structural unit, and relegates to the "higher criticism," for which he has defined the basis (p. 75), all those details that may be necessary to complete the doctrine of scansion; such are the exact relation between the syllables of a line and its time, and all those elements of accentuation, emphasis, and the like by means of which the poets secure artistic variation from "monotony," as illustrated in lines selected from Milton, which the reader will perceive to be varied in rhythm, although he will miss Mr. Omond's assistance in discovering how the thing is done. A contribution to what Mr. Omond presumably calls the "higher criticism" has since been made by M. Paul Verrier in his report of experiments made with Rousselot's apparatus for the exact measurement of the time-units of an English line (*Revue de l'enseignement des langues vivantes*, Aout, 1903). But the need of exact evaluation of all the elements of a line—a need that is not supplied by Mr. Omond—is rightly and emphatically demanded by the French critic.

The shortcomings of Mr. Omond are those common to most writers on English versification.

Nothing can take the place of a sound knowledge of the history of the language, and no one can afford to ignore the scholarship of metrics. In the chapter on "Quadruple Metre, etc.," which contains many excellent observations, Mr. Omond does once unflinchingly propose "to go to the very root of metrical analysis" in attempting to answer the question (p. 113), "Do duple and triple metre ever meet in the same poem?" But in the next chapter of "exemplifications" he fails in an attempt to analyze the rather perplexing rhythm of Tennyson's *In the Valley of Cautaretz*. It surely consists not of "seven" but of *six* duple periods. Some lines (1, 3, 5) begin with the "direct attack," and the feet of three syllables occurring here and there appear to be designed to enliven the movement of the lines, though they conform to the time unit of the piece, as Mr. Omond has admirably shown at p. 66 f. But this is really a "mixed metre," not 'mixed' as to time, but designedly varied as to syllabic impact. That this articulation of the line, as it may be called, is available for definite effects, the poet has here finely shown. In the statement that "Coleridge's metre had its comic precursors" (p. 119), we have an indication of the author's restricted view of the history of things metrical. But we must not be too harsh with Mr. Omond for overlooking the fundamental fact in English versification that it embraces historically both a native and a foreign system. Within the limits of his preparation to deal with his subject, Mr. Omond has written with a glow of interest and conviction, and with an attractiveness of style, that will place his book on many a shelf.

In partial fulfilment of a promise made in his book, to prepare a "historical and bibliographical sketch of English Metrical Criticism," Mr. Omond has very recently distributed a pamphlet entitled *English Metrists* (R. Pelton, Tunbridge Wells). It is "printed mainly for private distribution, but any one desiring a copy can obtain it by forwarding nineteenpence" to the publisher. There are two sections, each covering over fifty pages. The first is "Historical," and in the judgment of its author "fairly complete in itself"; it deals with the "Elizabethan quantitative writers" with special fulness, but brings the story of classical forms down to Tennyson. The second section constitutes a chronological list of books and articles on versification by English-speaking authors.

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